100TH-ANNIVERSARY ISSUE

CANADA'S HISTORY

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THE BEAVER

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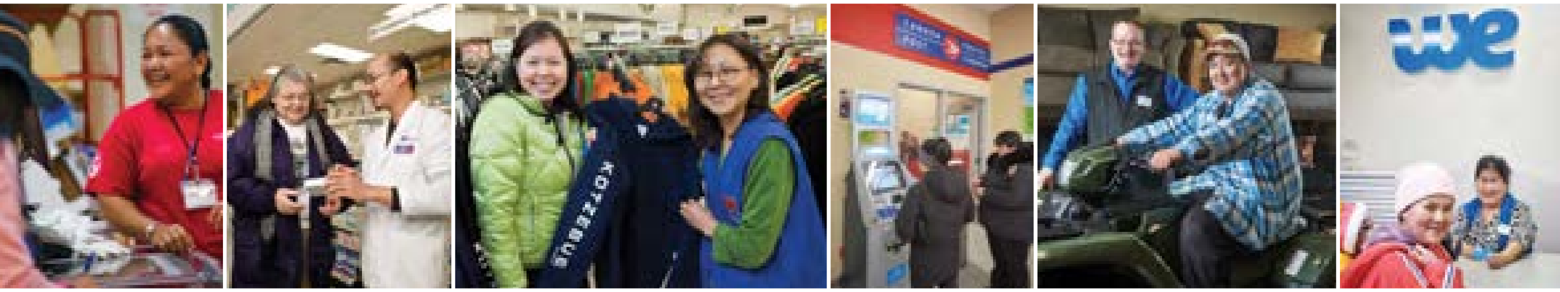

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IN LOVING MEMORY OF

Margaret Laurence
1926–87

Clara McCandless Thomas
1919–2013

Margaret Laurence was like an aunt to me.
My mother, Clara McCandless Thomas, was her friend and biographer,
and my son Tyler is Margaret's godson.

— Steve Thomas, Board of Directors, Canada's National History Society

“Because history must be inclusive.”

Alexandra Moreau, recipient of The Winnipeg Foundation’s Centennial Institute Award for Master’s Studies in Canadian or Indigenous History

Thank you *Canada’s History* magazine for preserving our past and providing us with 100 years of exceptional literature!

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Editor-In-Chief, Director of Content & Communications
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Contributing Editors
Christopher Moore
Nancy Payne

Publisher, Director of Business Enterprise
Melony Ward

Advertising Inquiries
ads@CanadasHistory.ca

Online Manager
Tanja Hütter

Graphic Designer
Andrew Workman

Designer
Matthew Schellenberg

Director of Finance & Administration
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EDITORIAL ADDRESS
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CONTRIBUTORS

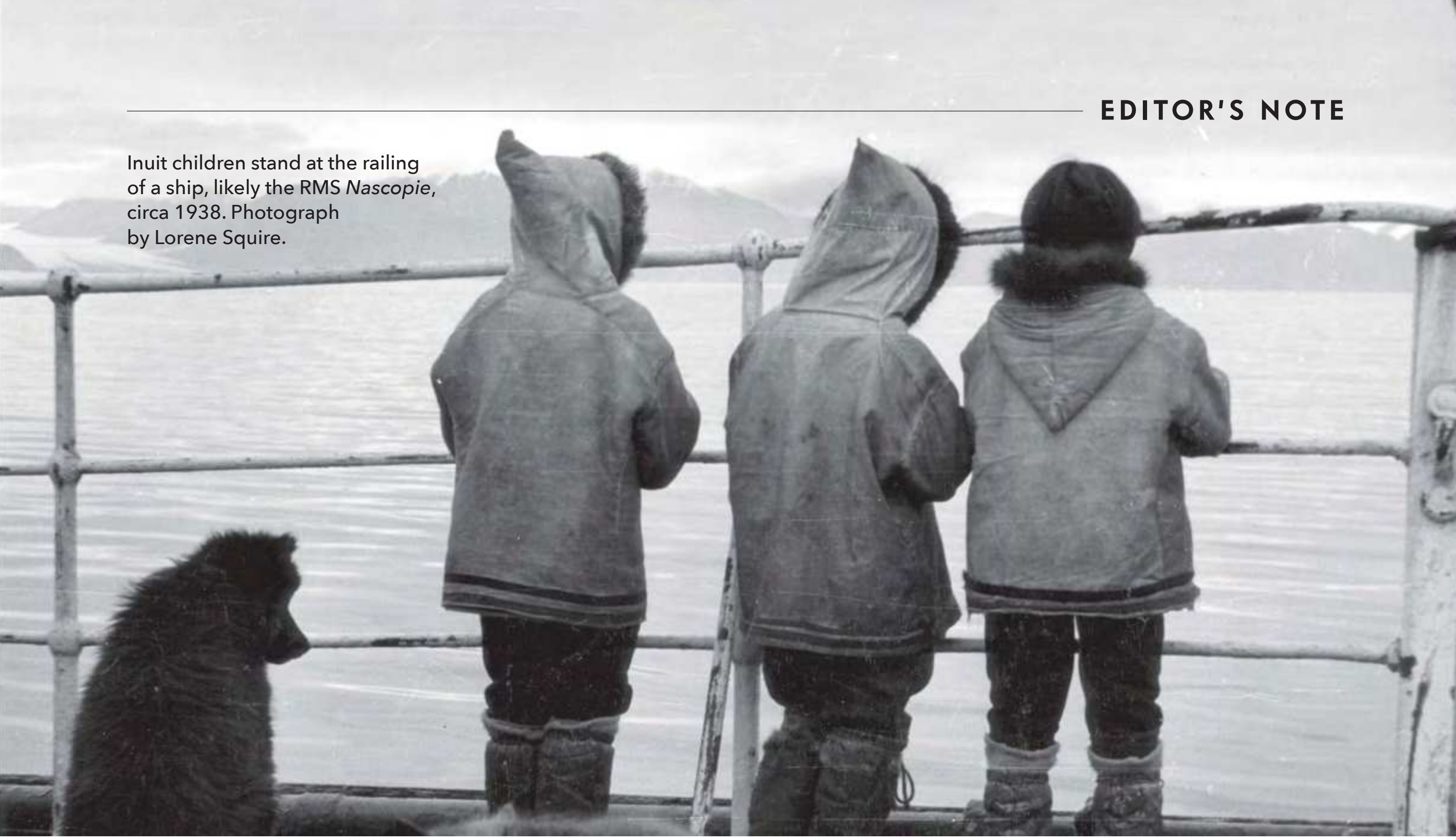
Karine Duhamel, Ph.D., who is Anishinaabe-Métis, wrote "Life on the Land." A historian and consultant, Duhamel is a member of the board of directors of the Canadian Historical Association and of the International Council of Museums Canada, a speaker for the Treaty Relations Commission of Manitoba, and co-chair of the Expert Group on Indigenous Matters for the International Council on Archives.

Tina Loo, who wrote "Tamed and Untamed," teaches Canadian and environmental history at the University of British Columbia. She has written on the history of wildlife conservation in Canada and the impacts of hydroelectric development in British Columbia. Her most recent book is *Moved by the State: Forced Relocation and Making a Good Life in Postwar Canada*.

Ken McGoogan is the co-author of "On the Move." The award-winning author of fifteen books, among them five about Arctic exploration, McGoogan has visited every Canadian province and territory. He has travelled from ocean, to ocean, to ocean by car, train, airplane, and ship and once hitchhiked from Montreal to Vancouver.

Jennifer Moore Rattray, M.P.A., wrote "Weaving Shared Histories." A proud member of Peepeekisis Cree Nation and of mixed Cree and Scottish heritage, she is senior advisor at Manitoba's Southern Chiefs' Organization and previously was executive director of the National Inquiry into Missing and Murdered Indigenous Women and Girls. Prior to this, Rattray was an award-winning television journalist.

Michelle Rydz and James Gorton co-wrote "The Names and Knowledge Initiative." They are both archivists at the Hudson's Bay Company Archives at the Archives of Manitoba in Winnipeg.



Inuit children stand at the railing of a ship, likely the RMS *Nascopie*, circa 1938. Photograph by Lorene Squire.

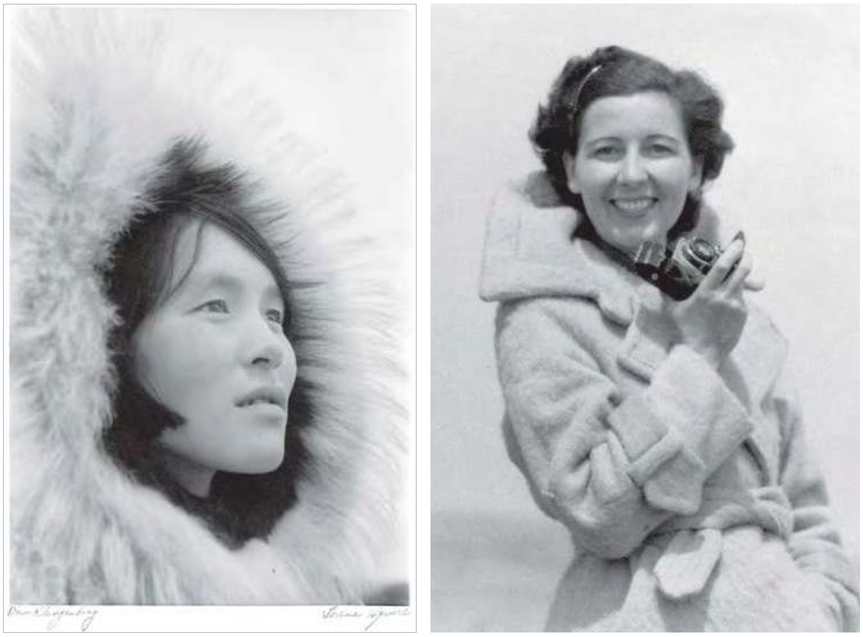
Reframing the North

She looks off toward a vista, a horizon, that we cannot see. It's left outside the frame — a choice of the photographer in making this young woman, and not the changing northern world around her, the sole focus of the camera's gaze. Her face framed by a fur-trimmed parka, she is frozen in time.

Among the thousands of images commissioned or collected over the decades by *The Beaver* magazine, this issue's cover photo is special for four simple, handwritten words found in the margins of the print: "Dora Klengenberg" and "Lorene Squire."

Squire, a photographer, made this photo in 1938 in Aklavik, N.W.T., while on assignment for *The Beaver*. This is a rare image — a photo of a woman by a woman — that was created at a time when few female photographers were given opportunities to work alone in Canada's remote northern wilderness.

The photo is even more special thanks to Squire's decision to name Klengenberg, who was then the teenaged daughter of a prominent Inuit trader and schooner captain. Since *The Beaver*'s debut in 1920, the magazine had rarely named Indigenous peoples in photographs or stories. As a result, Inuit, First Nations, and Métis peoples were metaphorically pushed to the margins of the magazine — present, yet obscured. Especially during its first few decades of



Lorene Squire, right, photographed Dora Klengenberg, left, in 1938. Both women's names are seen handwritten in the margins of the Klengenberg portrait.

TOP: HBCA 1987/363-E-210/22. BOTTOM LEFT: HBCA 1987-258-135. BOTTOM RIGHT: HBCA 1981-28-61

publication, *The Beaver* was a magazine that often focused on Indigenous peoples but was unwilling to invite them to share the spotlight.

With this issue, *The Beaver*, today known as *Canada's History* magazine, marks a century of publishing. It was launched one hundred years ago by the Hudson's Bay Company as part of its 250th-anniversary celebrations.

In its inaugural issue, editor Clifton Thomas wrote of his ambition to make the magazine much more than just an in-house newsletter of the HBC: "If you can inspire us to make a better *Beaver*, give us your thought. This is a 'Journal of Progress' in every sense."

Mary Carpenter, far left, and fellow students at All Saints Anglican School in Aklavik, N.W.T., receive a geography lesson in 1953.

GEORGE HUNTER/NATIONAL FILM BOARD OF CANADA. PHOTOTHÈQUE/LIBRARY AND ARCHIVES CANADA/PA-180737

As the magazine passes the century mark, I find myself increasingly thinking about Thomas's pledge. Has the magazine lived up to that founding aspiration?

In so many ways, *The Beaver* has educated and enriched the lives of its readers. Its pages have featured some of the country's greatest writers and historians, from Pierre Berton and Margaret Mead to Charlotte Gray, Desmond Morton, Lawrence Hill, and countless others. The magazine has helped to connect Canadians to those who lived here before us — celebrating our achievements, mourning our nation's losses, and offering lessons upon which to draw for the future.

It's important to understand that the magazine was founded on the premise that it should change with the times. This editorial vision has been reflected in the malleability of its masthead: The "Journal of Progress" became "A Magazine of the North" in September 1933. In 1986, its subtitle changed to "Exploring Canada's History," before transforming in 1999 to "Canada's History Magazine." In 2010, *The Beaver* was renamed *Canada's History*.

Early issues of *The Beaver* offered a window on northern ways of life and living that were unfamiliar and even "romantic" to the mostly non-Indigenous readership living in southern Canada. Looking back with one hundred years of hindsight, we realize today that *The Beaver*'s window was often actually a mirror that reflected non-Indigenous society's misconceptions about Indigenous peoples. The North as presented by *The Beaver* was a wild and rough yet starkly beautiful place filled with resources to exploit and peoples in need of "civilizing." Prejudice pervaded the early issues of the magazine, with Indigenous peoples often presented in a patronizing light.

As society slowly changed, so did *The Beaver*. It gradually started to display a greater appreciation for the cultural heritage, ceremonies, and traditions built over millennia by Indigenous peoples. It devoted space to then up-and-coming Indigenous artists such as Harold Cardinal, Carl Ray, and Jackson Beardy while also showcasing artisans and craftspeople such as Salish weavers, Algonquin basket makers, and others. By the 1970s, the magazine was also beginning to examine Canada's record of governance in the North, and it searched, tentatively, for solutions to the difficult challenges facing Indigenous communities. This is not to say that the magazine was ahead of its time. It, like society, inched incrementally towards "progress." That's why *The Beaver*'s legacy today remains incredibly complicated.

With this special collector's issue, we are beginning a new chapter for Canada's second-oldest still-published magazine. We acknowledge that the magazine has not always been a journal of progress; but it is progressing by finally making room for diverse voices.

In 2017, *Canada's History* ran a story on residential schools that likely would not have been published decades ago — at least, it would not have been told from the point of view of the students. In the early pages of *The Beaver*, residential schools were seen as beacons of civilization in the northern wilderness — keys to the overall scheme of assimilating Indigenous peoples. "Lost Generations," however, was written by the Inuit writer and poet Mary Carpenter. Her memoir of being taken from her family in 1948 and suffering abuse at a residential school was nominated for a National Magazine Award in 2017.

It has taken many generations, but Canadians everywhere are finally realizing that our neighbours' stories are our stories, too. We are making room for diverse voices, and we are the stronger for it.

As we consider the legacy of *The Beaver*, we also look to a future where all Canadians see themselves reflected in the pages of *Canada's History*. This special commemorative issue is a crucial step on the journey. Within it, you will find beautiful and compelling images from the Hudson's Bay House Library Photograph Collection, which holds *The Beaver*'s enormous photographic legacy and is now part of the Hudson's Bay Company Archives (HBCA) at the Archives of Manitoba. We are incredibly grateful to the HBCA, and in particular to archivist Bronwen Quarry and Keeper of the Archives Kathleen Epp, for their help as we curated a century's worth of images for this special issue.

This magazine is divided into themes that explore the cultures and traditions of Indigenous peoples, reveal the historic diversity of wildlife and landscapes in northern Canada, explore the HBC's influence on the region, and illustrate the profound changes that occurred over time as new technologies and modes of transportation spread across the North. Indigenous writers such as

Karine Duhamel and Jennifer Moore Rattray are joined by leading historians and authors from across Canada in providing context for the images that are showcased in the special issue.

We are especially thankful for the HBCA's work on the Names and Knowledge Initiative — an invaluable project that sees archivists working with Indigenous communities to examine archival images in order to add names and other contextual information.

These archival photos are important in so many ways. They offer glimpses of past ways of living and thinking and help us to reflect on our lives today. For Indigenous peoples, the photos are visual connections with their ancestors, depicting parents and grandparents and other family members and friends.

The images also invite readers to delve deeper into the stories of the people in the pictures, as well as the photographers who created the images. For instance, Dora Klengenberg and Lorene Squire knew each other only for a short time, their lives briefly intersecting before diverging toward separate destinies. I wonder what they talked about in the scant moments they shared? Did they find anything in common? Photography, by its intimate nature, often creates a special relationship — a momentary closeness — between photographers and their subjects. Did Klengenberg and Squire share their hopes for the future? They were strangers before the photo session — did they consider themselves friends by its end?

One thing we do know: After saying their farewells, the two women never met again. Klengenberg eventually settled at Gjoa Haven, in what's now Nunavut, where she raised a family. As for Squire, her dreams of a long career in photography were tragically cut short after she was killed in a car crash while on assignment for *Life* magazine in 1942.

The HBCA's work is ongoing, and we are asking readers to help. If you recognize anyone in the historical photos presented in this issue, or if you have stories to share about them, contact the HBCA at hbca@gov.mb.ca.

An unidentified Inuit family walks along the shore at Igloolik, in what's now Nunavut, in August 1961. Photograph by Villy Svarre.

HBCA 1987/363-E-120/109

Together, through the Names and Knowledge Initiative, we can work with Indigenous communities to reclaim this important visual legacy and inspire all Canadians to reconsider Canada's relationships with its Indigenous peoples.

As we reflect on the past, we also want to share our aspirations for the future of *Canada's History*. In print and online at CanadasHistory.ca we will continue to work to be a "Journal of Progress" by showcasing new voices and stories that reflect the diversity of this vast country.

It's been a decade since the magazine was rechristened *Canada's History*. As the editor that oversaw the change of names, I'm pleased to announce a return of *The Beaver* in a new incarnation that honours the past while offering a platform for new voices.

Starting in 2021 we will publish a special annual supplementary edition of *The Beaver* that will appear within *Canada's History* magazine. The special supplement will showcase Indigenous voices, explore new stories, and include new historical research on both the fur-trading era and the North in general.

A century ago, in the inaugural issue of *The Beaver*, editor Clifton Thomas wrote: "Whether it measures up to this lusty ambition is not for *The Beaver* to say, but for you, the readers to judge. Thumbs up or down, *The Beaver* craves your indulgence — to remember that it has not yet found its legs, the first issue being largely an introduction." After a century of publishing, we believe that this magazine has not only found its legs but aspires to make great strides into the future.

As we mark the magazine's centennial, I want to thank the *Canada's History* team, former staff members, and also current and former members of our board of directors and national advisory council. You have all played key roles in the magazine's longevity and success. I also want to express the team's heartfelt gratitude to you, our readers and subscribers, along with historians, teachers, archivists, and lovers of history everywhere. Without your passion and support, this magazine about the past would literally have no future.

Thanks to you, *Canada's History* magazine and the reimagined *The Beaver* will move forward together, sharing the unique and diverse stories of all Canadians. Here's to a second century of storytelling!

Mark Collin Reid is the editor-in-chief of *Canada's History* magazine.

Northern exposures

Who created The Beaver's immense photographic collection? *by Mark Collin Reid*

The iconic Canadian photographer Yousuf Karsh was once asked the secret to great photography. "Look and think before opening the shutter," he replied. "The heart and mind are the true lens of the camera."

The photographs created for *The Beaver* magazine that make up the Hudson's Bay House Library collection at the Hudson's Bay Company Archives in Winnipeg speak volumes about the hearts and minds of the people who made them. They included professional photographers at the top of their game and others who were just starting out. Some had lives tragically cut short. Others were HBC employees captivated by the people and places they saw.

The collection includes approximately fifty thousand prints, negatives, and transparencies. Most were created in the 1900s, but some date as far back as the 1860s.

The Beaver regularly hired top Canadian and international photographers, including Richard Harrington, best known for his 1950s photos of Inuit communities ravaged by famine, Margaret Bourke-White, the first female American war photographer, as well as Fred Bruemmer, Rosemary Gilliat, Max Sauer, Charles Gimpel, and others.

Two young photographers stand out due to their tragic deaths. Richard N. Hourde of London, Ontario, took up photography at the age of nineteen. Inspired by the book *Go North Young Man!*, by Courtney Ryley Cooper, Hourde set off to portray remote regions of Canada.

In June 1936, *The Beaver* offered him $125 per month to photograph Inuit scenes in the Arctic, salmon-fishing scenes in Labrador, and mountain-trail-riding scenes in British Columbia.

Unfortunately, Hourde contracted pneumonia while on assignment in northern Ontario and died on March 3, 1937, at the age of twenty-one. *The Beaver* editor Douglas MacKay sent Hourde's mother a handwritten note of condolence. "We all here had become genuinely attached to your son," MacKay wrote. "His pictures … will be reminders to us of his own merits."

Tragedy also befell American photographer Lorene Squire. She worked three commissions for *The Beaver* in the 1930s, photographing everything from birds and beavers to Inuit communities. During one of her assignments, she photographed the wedding of an HBC employee and his bride in Arctic Bay, in what's now Nunavut.

THE BEAVER DECEMBER 1945

Above left: Amateur photographer L.A. Learmonth, with camera, and friends at Cambridge Bay, in what's now Nunavut, circa 1945. The photo was taken by Kaitok, an Inuit photographer, according to the original photo caption that appeared in *The Beaver*'s December 1945 issue. Top right: Richard N. Hourde circa 1936. Lower right: Lorene Squire in 1938.

Sadly, Squire died in a car accident in August 1942 while on assignment for *Life* magazine.

Among HBC employees, J.W. Anderson and Richard Phillips were two of the most prolific photographers. Anderson, a fur trader between 1910 and 1958, rose through the ranks to chief factor and district manager for the James Bay and Eastern Arctic districts. The HBC Archives holds more than eight thousand of his photos. Phillips, the personnel superintendent of the Fur Trade Department, inspected more than one hundred HBC posts across Western Canada. The archives holds more than 1,600 of his photos. They depict the everyday lives of outpost staff as well as Indigenous peoples who lived near them.

Another notable amateur photographer was Lorenz Alexander Learmonth. Born in Orkney, Scotland, Learmonth was a veteran of the First World War. He joined the HBC in 1919 as a post manager at Port Harrison (now Inukjuak), Quebec, and served at posts across the North for nearly three decades. Learmonth, who retired from the HBC in 1957, spent his free time hunting for relics of the doomed 1845 Franklin expedition to find the Northwest Passage.

– with files from Bronwen Quarry

TOP LEFT: COURTESY KATHERINE SCHUMM. TOP RIGHT: ALAMY. BOTTOM LEFT: HBCA-1987-258-136

BY THE NUMBERS

The Archives of Manitoba in Winnipeg.

Archiving The Beaver

Housed in the Archives of Manitoba in Winnipeg, the Hudson's Bay Company Archives (HBCA) includes the archival records of the HBC. This collection includes tens-of-thousands of records related to *The Beaver* magazine, such as articles, photographs, books, maps, and correspondence compiled since the magazine was founded back in 1920.

50,000

Approximate number of photographs related to *The Beaver* held by the HBCA, including prints, negatives, and transparencies.

182

Total length in metres of textual records related to *The Beaver* held by the HBCA, including manuscripts, maps, office files, and other correspondence.

2

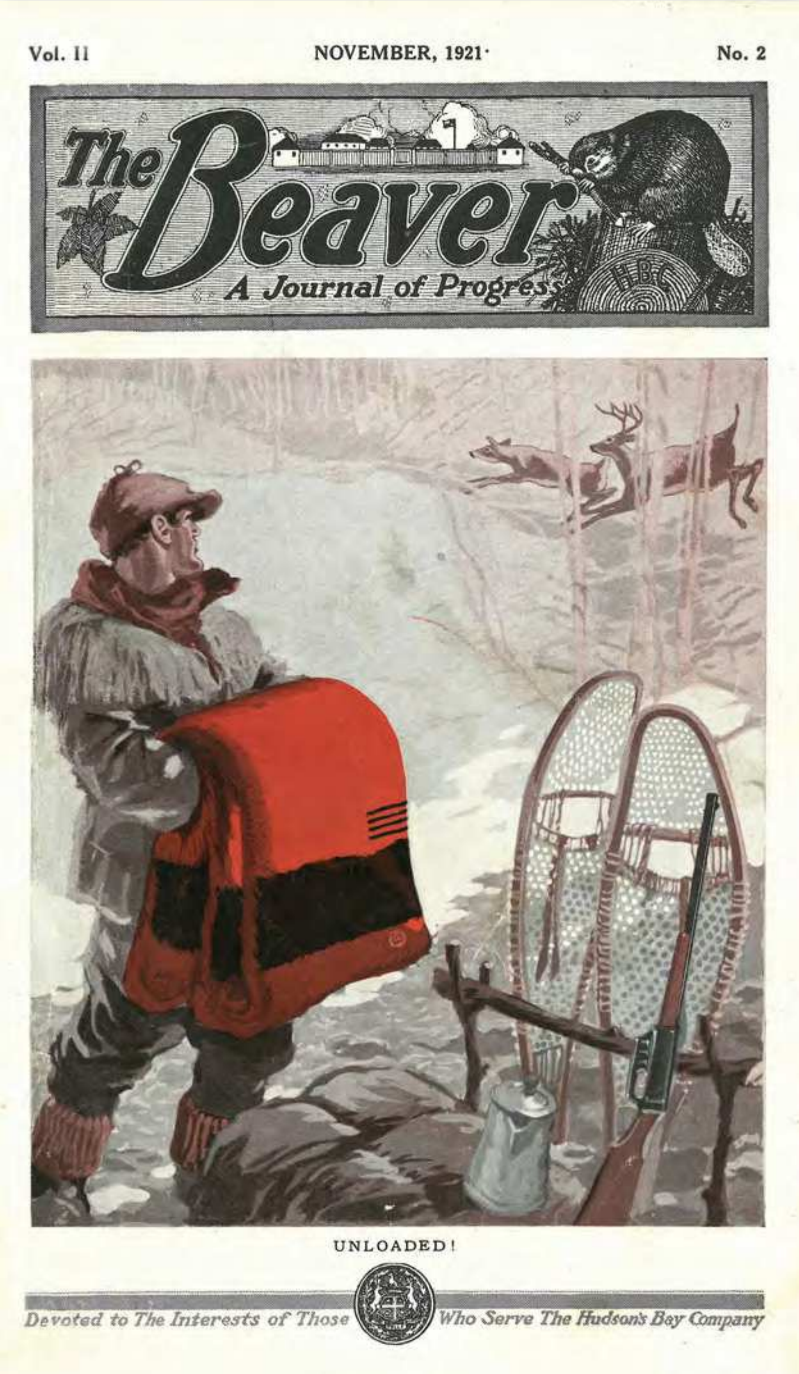
Number of institutions that have overseen the collected records related to *The Beaver*. The collection was managed by the editor of *The Beaver* after 1920 but switched to being overseen by the HBCA in 1987.

1,644

Number of photographs of Western Canadian HBC posts taken by former HBC employee Richard Phillips between 1930 and 1974.

500

Approximate number of pieces of artwork related to *The Beaver* and housed by the HBCA, including pencil sketches, pastels, and pen-and-ink drawings.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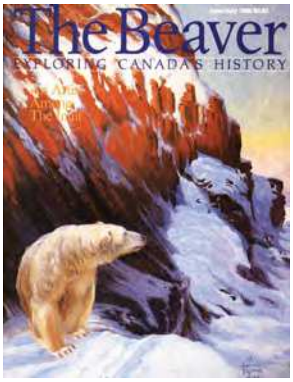
All-time greatest covers

Our poll reveals readers' favourite covers from The Beaver and Canada's History.

It's been said that you can't judge a book by its cover. But, judging from these cover selections, readers of *The Beaver*, now *Canada's History* magazine, feel a strong affinity for traditional images and themes associated with the Hudson's Bay Company. To mark the centennial of the magazine, we asked readers to help to select the greatest covers of the past century. After several weeks of online voting, the winner is the November 1921 issue. That issue's cover features an illustration, titled *Unloaded*, of a hunter holding a red HBC point blanket as a pair of deer bound away to safety. On this page and the following pages are the rest of your picks for the top twenty-five covers of all time.

The Beaver
A MAGAZINE OF THE NORTH

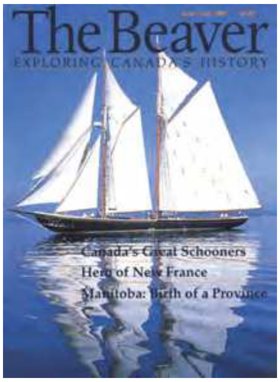
#4 DECEMBER **1941**


The Beaver
EXPLORING CANADA'S HISTORY

#5 JUNE-JULY **1988**

The Beaver
A Journal of Progress

#6 MARCH **1923**


The Beaver
EXPLORING CANADA'S HISTORY
Canada's Great Schooners
Hero of New France
Manitoba: Birth of a Province

#7 JUNE-JULY **1995**

CANADA'S HISTORY
FORMERLY THE BEAVER
FREE MUSIC DOWNLOADS
ARCTIC VIKINGS
DID NORSEMEN EXPLORE CANADA'S FAR NORTH?
WHEN SMOKING WAS CHIC
CANADA'S CIVIL WAR
WAS SIR JOHN A. A RACIST?

#8 APRIL-MAY **2014**

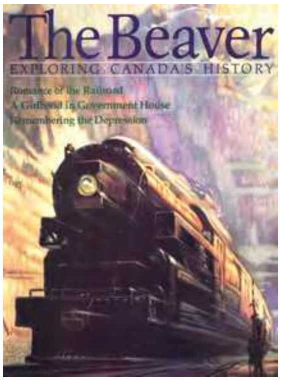
The Beaver
A MAGAZINE OF THE NORTH
OUTFIT 275
MARCH 1945
PUBLISHED QUARTERLY BY
Hudson's Bay Company

#9 MARCH **1945**

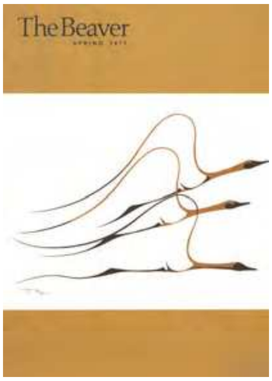
#10 SUMMER **1968**

The Beaver
Hudson's Bay Company.

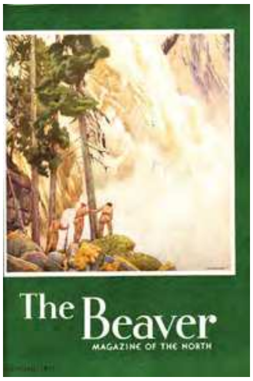
#11 MARCH **1928**


The Beaver
EXPLORING CANADA'S HISTORY
Romance of the Railroad
A Girlfriend in Government House
Remembering the Depression

#12 APRIL-MAY **1990**



#13 SPRING **1977**


The Beaver
MAGAZINE OF THE NORTH

#14 AUTUMN **1955**

The Beaver
MAGAZINE OF THE NORTH
RAE CENTENARY NUMBER

#15 MARCH **1954**

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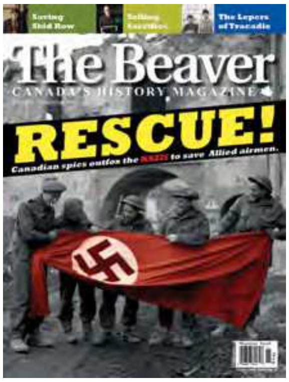

The Beaver
CANADA'S HISTORY MAGAZINE
RESCUE!
Canadian spies outfox the NAZIS to save Allied airmen.

#16 | OCTOBER-NOVEMBER **2009**

#17 | WINTER **1980**

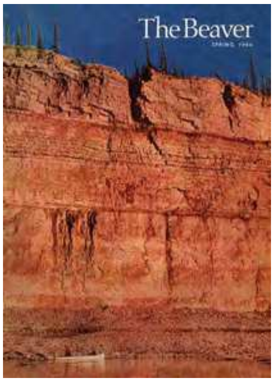
#18 | SPRING **1975**

The Beaver
EXPLORING HISTORY
Remembering Mackenzie King
A Canadian Woman's War Journey
IMMIGRANTS and Other Strangers
Four tales of madness and wonder

#19 | OCTOBER-NOVEMBER **1998**

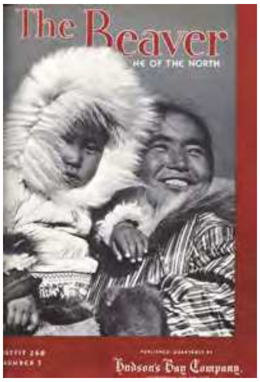
CANADA'S HISTORY MAGAZINE
The Beaver
Who is Emma Lake?
Crazy Canucks of '32
The ski team that stormed Europe

#20 | DECEMBER-JANUARY **2001-2002**



#21 | SPRING **1964**

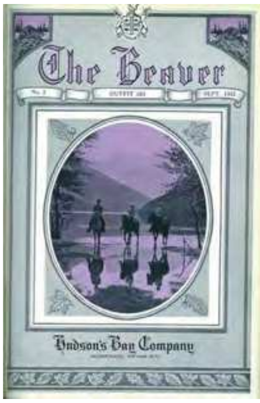
#22 | WINTER **1956**


The Beaver
Hudson's Bay Company

#23 | DECEMBER **1937**

CANADA'S HISTORY
INSIDE THE CONSCRIPTION CRISIS
FORMERLY THE BEAVER
THE RED BARON
DID A CANADIAN DOWN THE GERMAN FLYING ACE?

#24 | APRIL-MAY **2018**


The Beaver
Hudson's Bay Company

#25 | SEPTEMBER **1932**

Discover more!

To read back issues of *The Beaver, Canada's History* magazine and *Kayak: Canada's History Magazine for Kids*, go to: CanadasHistory.ca/archive

Beaver Bites

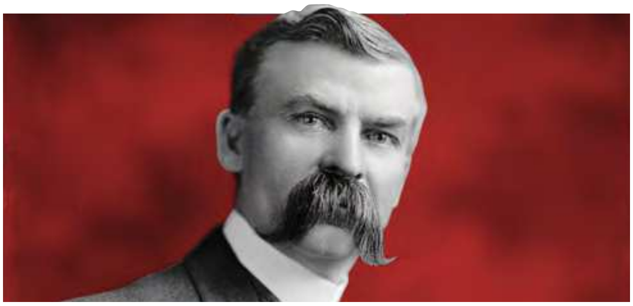
Quirky, funny, and odd moments from the early issues of The Beaver. *by Dave Baxter*

Full house

Current hit reality shows like *19 Kids and Counting* and *OutDaughtered* have shown that there is plenty of public interest in parents with a lot of children. A flip through the pages of *The Beaver* magazine, however, shows that even back in the 1920s readers believed that a big family was something to be celebrated.

In the March 1927 issue of *The Beaver,* the “Who Has The Largest Family” contest asked any mother “whose husband is in the service of the Hudson’s Bay Company” to send in a photo to prove that she had the biggest brood.

Mrs. James H. Galbraith of Vancouver and her husband, along with their nine children, won the contest. In addition to fame and glory, the family was handsomely rewarded with a ten-dollar cheque.



Moustache emergency

In 1920, HBC staff members began to notice more and more of their colleagues walking around clean-shaven. In response, they decided to call an emergency meeting of the “Anniversary Moustache League.”

A column in the November 1920 issue of *The Beaver* states that the league had called the meeting because “the committee views with alarm the growing prevalence of shaven upper lips.” It promised that “ways and means to rectify this condition will be discussed.”

Thankfully, the prickly situation was quickly rectified. In the January 1921 issue, the magazine announced that there had been “progress,” with at least twenty additional moustaches added by HBC employees since the emergency meeting had been called.

Dancing machine

When word arose of an HBC employee eagerly polishing his dancing shoes, the editors of *The Beaver* decided to poke a little fun at his expense.

In the January 1921 issue, the magazine reported on a “rumour” circulating that Mr. McDonald from accounting had become an expert dancer and was ready to share his talents with the world. McDonald, the column said, was preparing to teach three ladies who worked at the HBC “the fine points in dancing.”

The Beaver’s editors didn’t have much confidence in McDonald’s dance moves — the column ended by stating, “Nice for Mac, but kind of tough on the ladies.” Ouch!

Generation gap

“Young people today don’t want to work.” It’s a common refrain aimed at today’s millennial generation. But even in the 1930s, *The Beaver* was questioning whether young people just wanted to coast through life.

The column “Youth Is Not a Profession,” which appeared in the June 1931 issue of the magazine, warned young people that they wouldn’t find success simply because of their youth. “Economic payments are given for economic service, and youth, for all its charm, is not in itself an economic qualification,” the column stated. The writer went on to say that youth is not an asset if it comes with traits like “discontent, slackness, indifference, and instability.”

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The write stuff

From public-relations experts to romance novelists and news reporters, the people who helmed The Beaver left their marks on the magazine. *by Nelle Oosterom*

Over the past hundred years, *The Beaver* has been led by editors from a variety of backgrounds, including public relations, journalism, fiction writing, accounting, popular history, art history, theatre, and museums. Here are the stories of the people who have steered the magazine:

Clifton Thomas, a public-relations professional from Chicago, was the magazine's first editor. Sent to Winnipeg to run the Hudson's Bay Company's 250th-anniversary celebrations, he stayed to become head of the publicity department and its new company newsletter, *The Beaver: A Journal of Progress*. The October 1920 inaugural issue was just a little bigger than a theatre program and featured HBC governor Sir Robert M. Kindersley on the cover. Thomas described his boss in breathless prose: "Servants of the Company heard from our Governor's own lips that he was not to the manor born but a self-made man." The rest of Thomas's inaugural issue was devoted to "the remarkable success" of the anniversary celebrations.

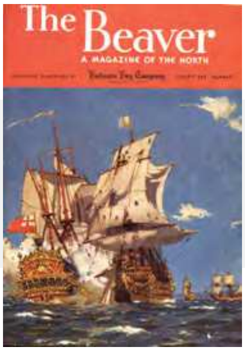
TOP LEFT: HBCA 2003-1-77B. TOP RIGHT: HBCA 1987-363-E-700-W-145. BOTTOM RIGHT: HBCA 1987-363-700-MAC-23

HISTORY BY DESIGN

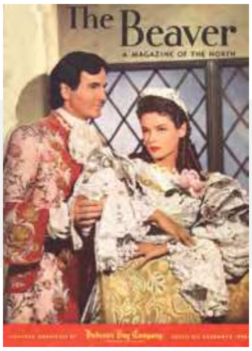
The look of *The Beaver,* now *Canada's History,* has changed greatly over time.

Vol. II FEBRUARY, 1922 No. 5
The Beaver
A Journal of Progress
"The CANADIAN GIRL"

FEBRUARY 1922



DECEMBER 1936



DECEMBER 1940

Opposite page, clockwise from left: Editor Malvina Bolus, left, speaks to Johnny Povungnetuk in present-day Puvirnituq, Nunavut, in 1959. Clifford Wilson served as editor of *The Beaver* for eighteen years. Douglas MacKay's tenure as editor ended tragically in 1938 after he was killed in a plane crash.

Thomas made the most of his time in Manitoba. A 1923 photo shows him hunting moose while decked out in a Hudson's Bay Company point blanket coat. However, "opportunity sometimes ruthlessly severs the most pleasant associations, even while opening the door to a larger future," Thomas wrote in August 1923 as he announced his move back to the United States.

The magazine then fell into the hands of forty-one-year-old Robert Watson. An HBC employee since 1917, the Scottish-born accountant spent his spare time writing bestselling novels and specialized in tales of adventure and romance. Watson regaled the magazine's readers with some of his own escapades, including a lighthearted account of getting lost on a deer hunt in the Rockies. He also wrote about his travels by train to New York City and Philadelphia. In that article, titled "So This is America!," he described himself as a "country bumpkin."

Under Watson, the magazine took on a different look and feel: "*The Beaver* turned away from American-style corporate publicity toward a more literary approach," wrote Robert Geller in his book *Northern Exposures*. *The Beaver*'s typeface changed to Caslon from Bookman, and more historical articles appeared on its pages. The subhead "A Journal of Progress" eventually disappeared, as did the mission statement "Devoted to the Interests of Those Who Serve the Hudson's Bay Company." After ten years Watson left the company for the bright lights of Hollywood, California, where he worked in the motion picture industry. He died there in an automobile accident on January 13, 1948.

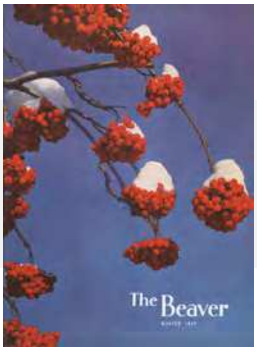
Thirty-three-year-old Douglas MacKay took over as editor in 1933. Almost immediately, the former PR director for the HBC's Canadian Committee gave the publication a new subhead – "A Magazine of the North" – and expanded its page size from digest size to a standard magazine format. A former journalist for the Canadian Press in Ottawa, MacKay was no slouch as a writer, either. He spent his evenings writing *The Honourable Company: A History of the Hudson's Bay Company* (1936).

His access to the HBC's London, England-based archives gave him an edge over others who had tried to write about the notoriously secretive firm. While his prose flattered the company, the HBC's board of directors was not amused. "The board sent the Canadian Committee 'an expression of surprise and disappointment that the Committee should have permitted a history of the Company to be written and published in the United States of America by a member of the Company's staff without the knowledge of the Board,'" wrote Deirdre Simmons in *Keepers of the Record: The History of the Hudson's Bay Company Archives*.

Despite this slap on the wrist, MacKay kept both his job and his work ethic. He enhanced the magazine's visual appeal by commissioning professional photographers. He also made broadcasts on historical topics for the CBC, and *The Beaver* itself was heavy with his historical writing.

MacKay somehow had time for hobbies, too. An avid downhill skier, he promoted the sport, and it was no accident that HBC point blanket coats were the official outfits of the 1936 Canadian Olympic ski team. "He was going places," said his obituary in *Canadian Ski Yearbook*. "Hollywood had bartered for the film rights of his book on pioneer days of the Hudson Bay Company and he was 'getting a tremendous kick' as he put it, out of his visits there." Sadly, MacKay's high-achieving life came to a sudden end when he died in an airplane crash in Montana on January 10, 1938 – the date of his thirteenth wedding anniversary. Left to mourn him were his widow, Alice, and their three young children. Alice MacKay, also a journalist, filled in after her husband's death. The former Alice Higgins had been a reporter for the *Ottawa Journal* at a time when few women were in that business. She met her husband-to-be when both were working in the Ottawa press gallery. *Canadian Ski Yearbook* described Alice MacKay as "a girl as capable as [her husband] as a journalist and writer."

Along with taking on the duties of magazine production, Alice MacKay also worked for the publicity branch of the



WINTER 1959

WINTER 1975

The Beaver
Shopping for Victory
Perfect People, Perfect Country
Murder in Hastings County

APRIL-MAY 2005

SPECIAL COLLECTOR'S ISSUE
CANADA'S HISTORY
BIG QUESTIONS OF CANADA
SPECIAL ESSAY PACKAGE

JUNE-JULY 2017

Clockwise from top left: Helen Burgess, Christopher Dafoe, Mark Collin Reid, and Annalee Greenberg.

HBC and was the company's liaison with Hollywood.

During the year and a half she spent at the helm of *The Beaver*, there were some subtle changes. For instance, she identified the magazine's few women contributors by their own names, including Maud Watt, the adventurous wife of HBC post manager J.S.C. Watt. (After Alice MacKay left, Watt continued to write for *The Beaver*; but her byline reverted to Mrs. J.S.C. Watt, as was the custom of the time.) MacKay left the HBC in 1939 to work for James Richardson and Sons.

After MacKay's departure, Clifford Parnell Wilson became the editor. Wilson had written a number of popular-history articles for *The Beaver* and had reorganized the HBC's historical exhibit in its Winnipeg store. He became the longest-serving editor to date — eighteen years.

Under his steady hand, *The Beaver* built on the MacKays' work of focusing on northern and fur-trading history. Wilson attracted high-profile contributors, including anthropologist Margaret Mead, thereby sealing the magazine's reputation as a serious publication. He transferred company news to a new in-house newsletter called the *Moccasin Telegraph*. Wilson also took on the MacKays' Hollywood duties. Among other things, he watched Cecil B. DeMille shoot scenes for the 1940 historical drama *North West Mounted Police*. Wilson retired in 1957.

Taking his place was Malvina Bolus, who had previously been with the *Canadian Geographical Journal* in Ottawa. Born in the Falkland Islands, she came with an impressive resumé. Bolus had served as personal secretary to Agnes Macphail, Canada's first female MP, as personal assistant to Canada's top wartime generals at the Canadian Military Headquarters in London, England, and as private secretary to Vannevar Bush, the American government's top science administrator.

"The circulation of the magazine increased substantially under her leadership as Bolus widened the scope of the magazine beyond its historical focus, introducing such subjects as art, nature, and archaeology," states her biographical sketch in the Archives of Manitoba. She had a particular interest in Inuit art, language, and folklore. "Under her editorship *The Beaver* became one of North America's foremost historical publications," adds the online *Dictionary of Falklands Biography*. By the time Bolus retired in 1972, she had received numerous awards and distinctions, including the Medal of Service of the Order of Canada.

Helen Burgess was hired by Bolus in 1970 as assistant editor and replaced her two years later. "Throughout her tenure, Helen Burgess preserved and enriched the traditions of *The Beaver*: she broadened its subject range, placing a greater emphasis on social history," wrote A. Rolph Huband, the HBC's vice-president and secretary, upon her retirement in 1985.

Christopher Dafoe, grandson of journalist John Wesley Dafoe, arrived in 1985. Dafoe, an actor, author, scriptwriter, and journalist, refined the magazine's historical focus, changing the subhead to "Exploring Canada's History." The magazine also increased the number of issues to six per year from four. Dafoe was the first of the magazine's editors to write his own regular column, entitled "Explorations." Dafoe left in 1997.

Shirlee Anne Smith, the first Keeper of the HBC Archives in Canada and head of *The Beaver*'s editorial committee, served as interim editor for a few months until the hiring of Annalee Greenberg late in 1997. Greenberg, an editor, freelance journalist, and contract publisher, held the position until 2006. During her tenure the magazine underwent significant design changes and adopted the subhead "Canada's History Magazine."

Former *Winnipeg Free Press* publisher Murdoch Davis and mystery novelist Doug Whiteway served brief terms as editors until the arrival in 2007 of Mark Collin Reid, a journalist, editor, and author from Nova Scotia.

Under Reid's tenure, the magazine's name changed in 2010 to *Canada's History*. Reid expanded the magazine's online presence at CanadasHistory.ca and also spearheaded a move into book publishing, producing three national bestsellers, *100 Photos that Changed Canada* (2009), *100 Days that Changed Canada* (2011), and *Canada's Great War Album* (2014). Since 2007, the magazine has received dozens of national and regional awards and nominations, including a nomination for Magazine of the Year at the National Magazine Awards.

As *Canada's History* enters its second century of publishing, its editorial team is focused on increasing the diversity of its stories and storytellers while embracing new media platforms and technologies.

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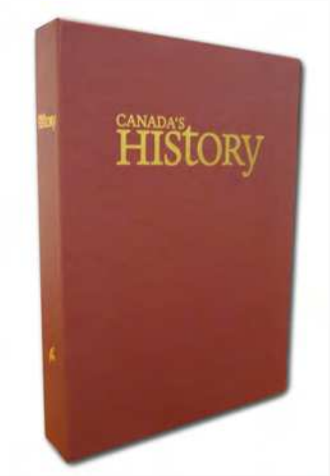

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CANADA'S
HISTORY

THE NAMES AND KNOWLEDGE INITIATIVE

How the Names and Knowledge Initiative is helping to reveal Indigenous peoples, places, and understandings in the Hudson's Bay Company Archives.

by Michelle Rydz and James Gorton

This year marks the one hundredth anniversary of *The Beaver* magazine. One of the enduring legacies of this publication is that it helped to create an extensive photographic documentation of Canada's North.

Most of the photographs that appeared in *The Beaver* were part of the photography collection built by the Hudson's Bay Company and kept at the Hudson's Bay House Library in Winnipeg. These photographs were used to supplement the magazine's articles and to provide visually appealing elements within the publication.

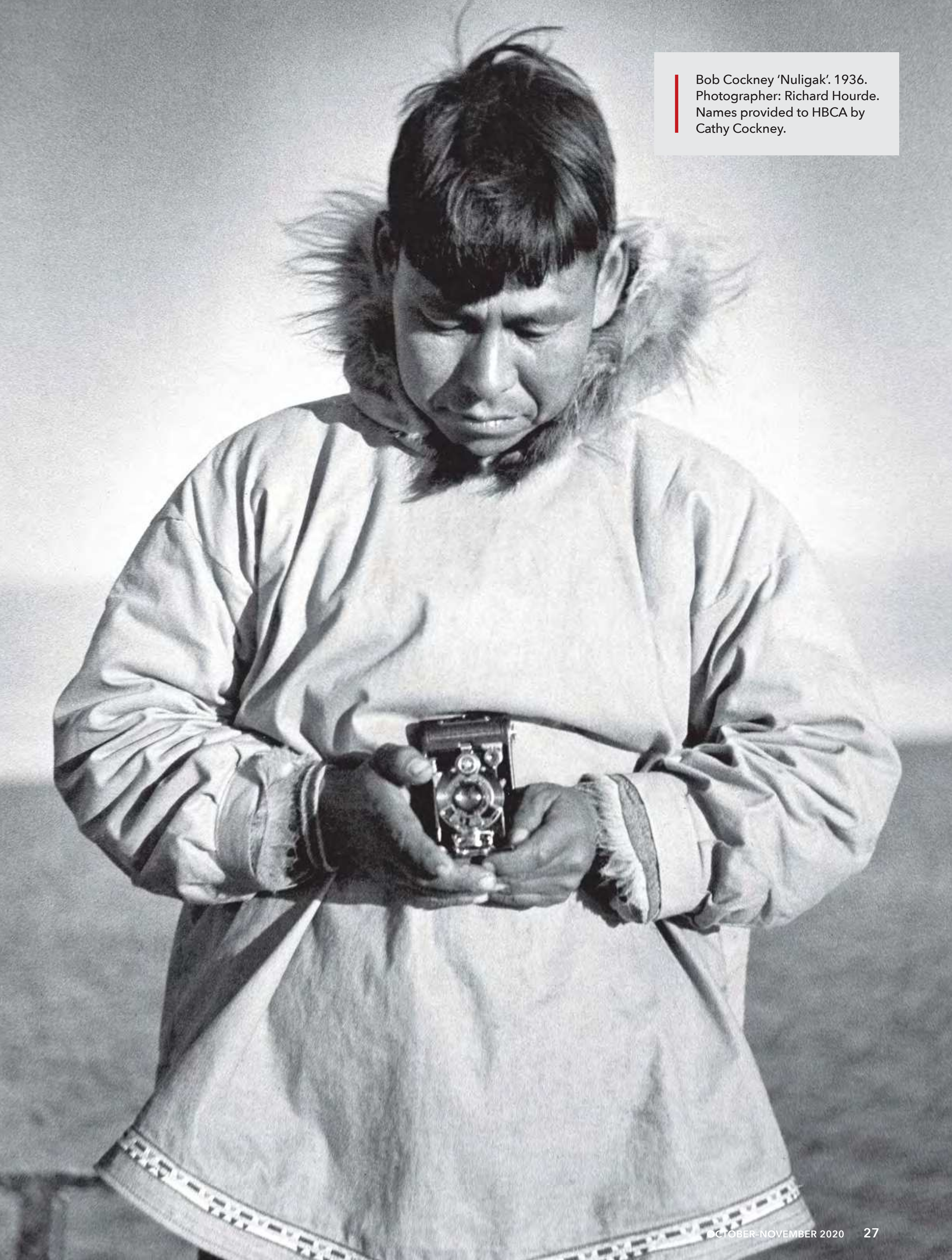
At their heart, the photographs serve as a record of how the HBC perceived its role and its relationships with the people and places in which it operated. Through the colonial lenses of the photographers, the HBC was able to publicize its interpretation of its role and romanticize its business activities and relationships with the people in the North. This massive collection of over fifty thousand photographs, along with other records from *The Beaver* magazine and the Hudson's Bay House Library, were part of the donation of HBC records to the province of Manitoba in 1994. They form the heart of the Hudson's Bay Company Archives' (HBCA) photographic holdings.

In many cases, there is extensive contextual information about these photographs. Many of them were captioned with detailed information about who was being photographed and what activities were being recorded. However, this contextual information is not always present. One of the obvious and unfortunate gaps in the contextual information is the many unidentified and misidentified Indigenous people seen in the photographs.

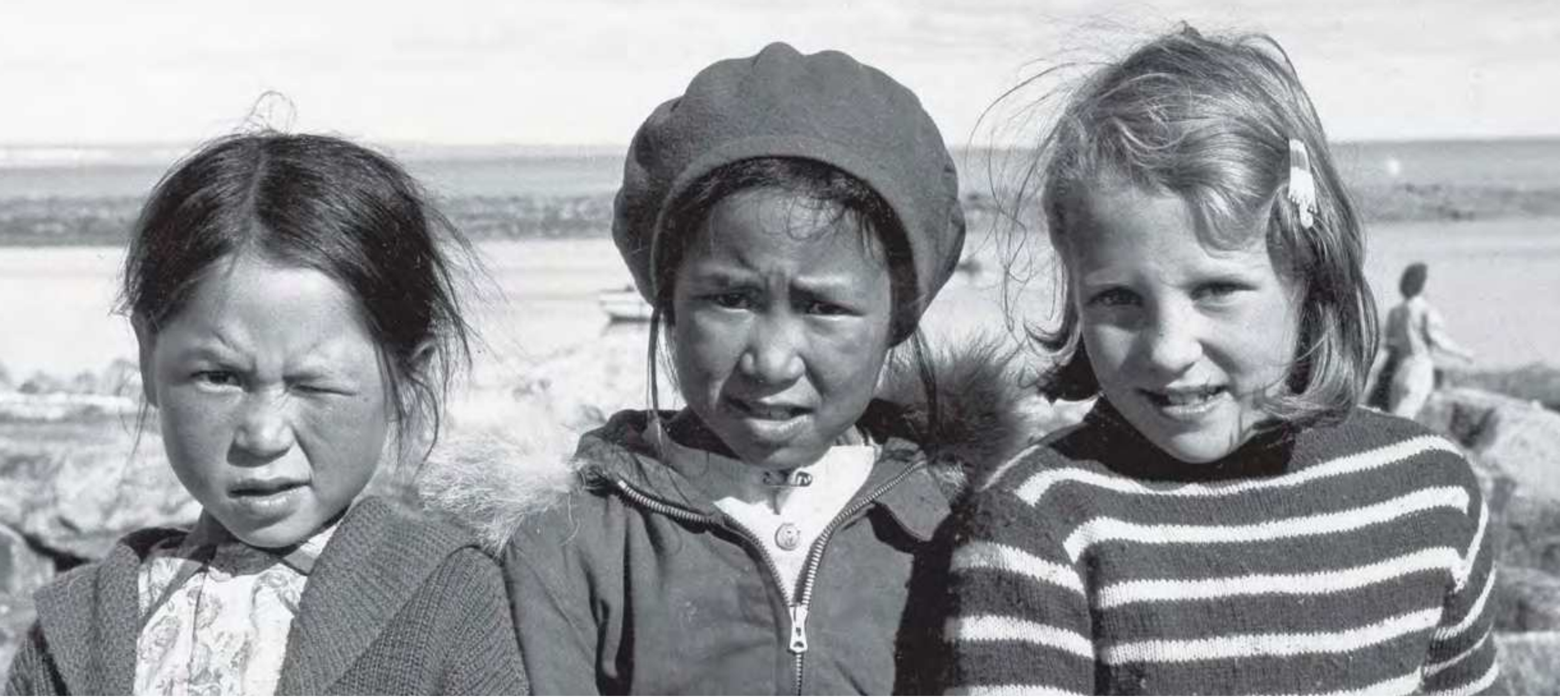
In October 2014, the HBCA established the Names and Knowledge Initiative. The goals of the project are twofold: to name unidentified or misidentified people and places in HBCA records and to make these records accessible to the individuals and communities the records are about. In addition, the initiative also seeks the inclusion of knowledge from community members to provide a more holistic understanding of the records. As the majority of the unidentified photographs date from the 1930s to the 1970s, the realization that time was of the essence in sharing these images with Elders, who might also be the only people able to identify individuals in the photographs, further motivated this work.

When people are identified, or when additional knowledge about a photograph is shared, the information is included with the original caption in the Archives of Manitoba's Keystone Database, along with the name of the person or people who provided it and/or their community name. While original captions often contain outdated terms or incorrect information, it is important that they continue to be included with the photographs. Far from being discarded, this information provides evidence of not only the views and opinions of the creator but, oftentimes, society as a whole. What photographers said about the images they created is as much a part of the archival record as the photographs themselves. The Names and Knowledge Initiative seeks to include Indigenous perspectives that were not seen as valuable

OPPOSITE PAGE: HBCA 1987/363-E-130/48



Bob Cockney 'Nuligak'. 1936. Photographer: Richard Hourde. Names provided to HBCA by Cathy Cockney.



HBCA 1987/363-E-210-012

or needed at the time the historic photographs in the Hudson's Bay Company Archives were taken.

The Names and Knowledge Initiative has hosted several community naming events. The purpose of these events is to provide access to photographs in the communities in which they were created. Individuals are encouraged to spend some time with the photographs, to provide identification, or to tell stories. These events are conversational and, sometimes, are as much about relationships as they are about the photographs themselves. Naming events have resulted in the identification of numerous people portrayed in the photographs, including two images shown in this article, from which people were identified at an event held in Rankin Inlet, Nunavut, in 2015. The images are strikingly beautiful portraits, but the descriptive information surrounding the photographs was very limited. One photograph (HBCA 1987/363-E-240/9) was taken by HBC store manager Albert Tessier and was simply captioned "Chesterfield." Another photograph (HBCA 1987/363-E-210/12) was taken by O.J. Gromme and was captioned "Little Lily Swaffield and two of her native friends." At the community naming event, the person in the "Chesterfield" photograph was identified as Suzanne Sammurtok. The Indigenous children in the second photograph were identified as Ayowna Emiktowt and Hattie Alagalak.

Another photograph (HBCA 1987/363-M-100/95), taken by Eddie Duck at Moose Factory, Ontario, was published in the Autumn 1973 issue of *The Beaver* with the caption "300th anniversary celebrations at Moose Factory, June 17, 1973. Members of the younger generation wait for the festivities to begin. An early fur press stands in front of the HBC store." At a community naming event held in Moose Factory in 2017, all four people were identified: Vilmer Johnstone, Pauline Louttit, Jordanna Johnstone, and Andrew Johnstone.

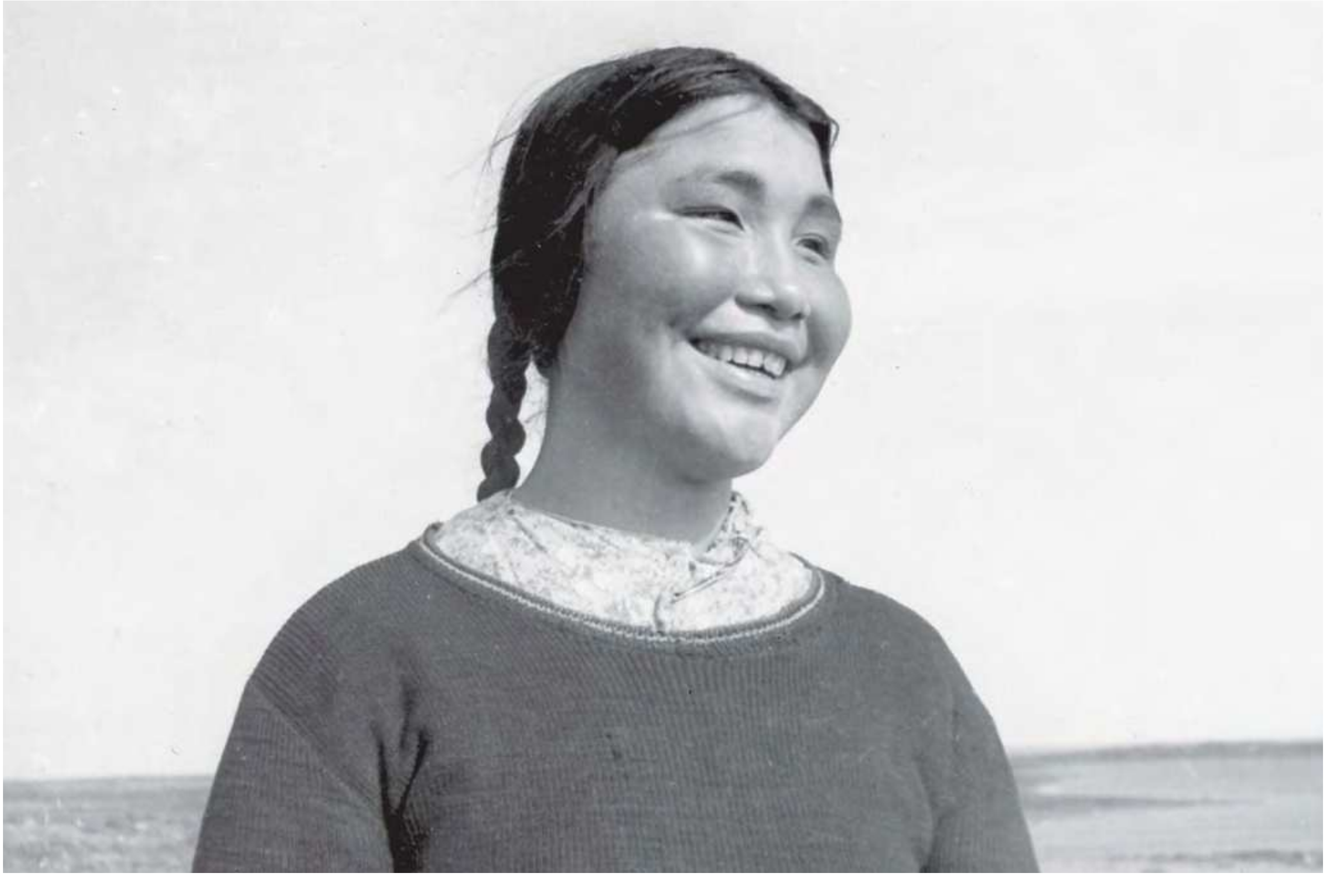
Community participation in the Names and Knowledge Initiative has also made it possible for existing information to be corrected and for additional contextual information to be added to the photograph captions. For example, a photograph of an Inuk woman (HBCA 1987/363-B-23/12) was originally identified as showing Sarah Empuk. A member of her community provided the proper spelling of her surname as "Ippak." The 1936 photograph of Bob Cockney (HBCA 1987/363-E-130/48) taken by Richard Hourde was enhanced by a family member with the provision of his Inuit name, Nuligak. An Elder from Pangnirtung identified the tent in the photograph taken by N. Ross (HBCA 1987/363-E-322/30) as Joanasie Kilabuk's *qarmuq*.

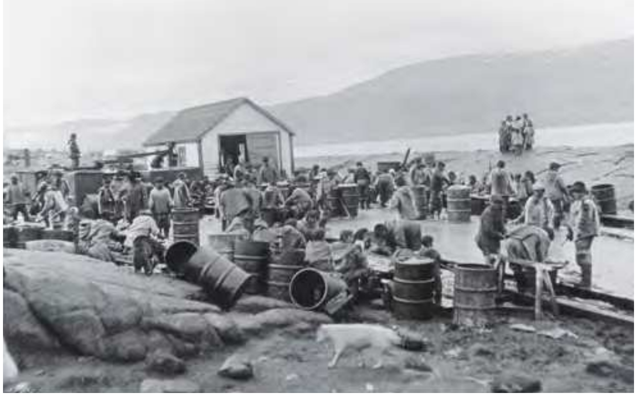
Beyond the identification of individuals, photographs serve as a memory trigger and can be an excellent starting point for storytelling. A photograph simply captioned "Beluga processing for HBC at Pangnirtung" (HBCA 1987/363-E-347.1/11) was enhanced by a member of the community with a recollection of the events surrounding whale processing. The Elder noted that, while others processed the whale for the HBC, Evie Anilniliak cared for the children. The same Elder added that Inuit workers were paid in store credit and could keep the non-choice parts of the whale to make soup. Through community engagement and the building of relationships with individuals and organizations, hundreds of previously unnamed Indigenous people and places in archival photographs have now been identified.

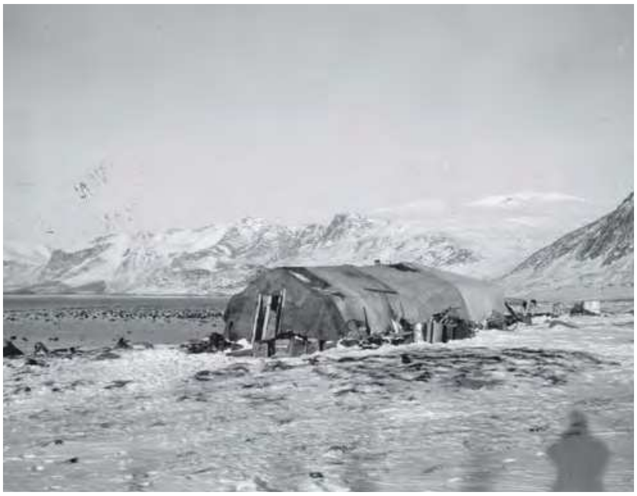
Many images that were taken as part of HBC's documentation of the North now include the names and knowledge of the Indigenous people who were previously considered to be only the subjects of the photographs. Copies of these images, provided through the Names and Knowledge Initiative, are now part of family photo collections and are being used by Indigenous communities both as supplements to traditional education and in community exhibitions.

While to date photographs have been the focus of the initiative, the goal is to expand to records of all media, including maps and records kept at HBC posts and stores. The Hudson's Bay Company Archives continues to seek opportunities to work with individuals and communities to provide access to records that record the history of Indigenous communities and to ensure that a representative and rich documentation is gathered and preserved for all who use the records, both now and in the future. For more information on the Names and Knowledge Initiative, contact the Hudson's Bay Company Archives at hbca@gov.mb.ca.

Editor's note: Photo captions containing knowledge provided to HBCA by Indigenous communities are presented throughout the one-hundredth anniversary issue exactly as they appear in the HBCA database.







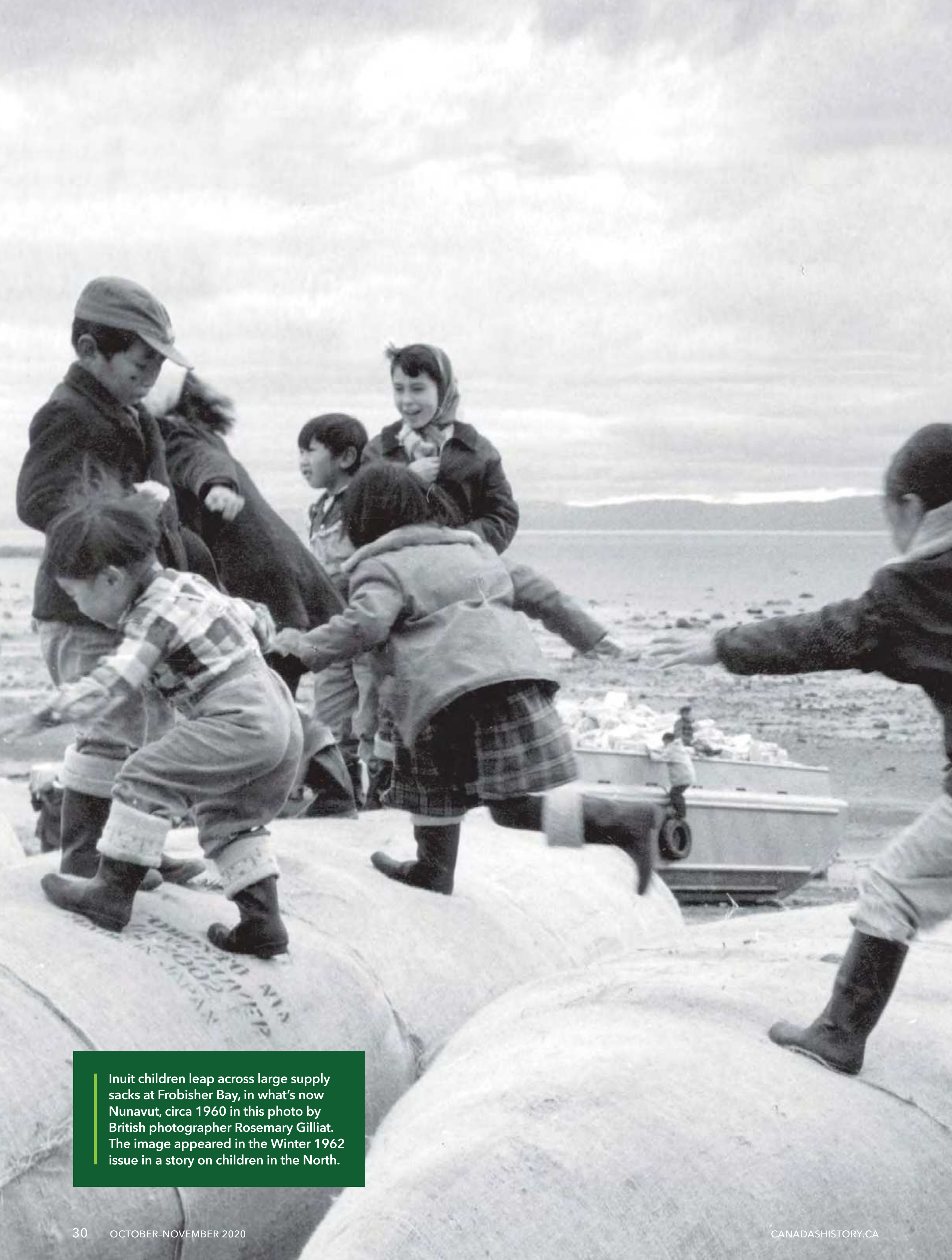
Opposite page: Originally captioned "Little Lily Swaffield and two of her native friends." [Left and middle: Ayowna Emiktowt and Hattie Alagalak]. 1956. Photographer: O.J. Gromme. Names in square brackets provided to HBCA by Jackie Netser of Coral Harbour.

Above: [Suzanne Sammurtok] Chesterfield Inlet, [194-?]. Photographer: Mgr. Albert Tessier. Name provided to HBCA by Erica Sammurtok.

Centre left: Beluga processing for HBC at Pangnirtung. Evie Anilniliak took care of children here while others worked. Inuit kept non-choice parts of the beluga, like tails and flippers, and made soup from them. Many were paid in store credit. [193-?]. Name and knowledge provided to HBCA by a member of the Pangnirtung community.

Bottom left: Joanasie Kilabuk's *qarmuq* (winter tent/house) onshore at Pangnirtung. Photographer: N. Ross. Name and knowledge provided to HBCA by a member of the Pangnirtung community.

TOP: HBCA 1987/363-E-240/9. CENTRE LEFT: HBCA 1987/363-E-347.1/1
BOTTOM LEFT: HBCA 1987/363-E-322/30

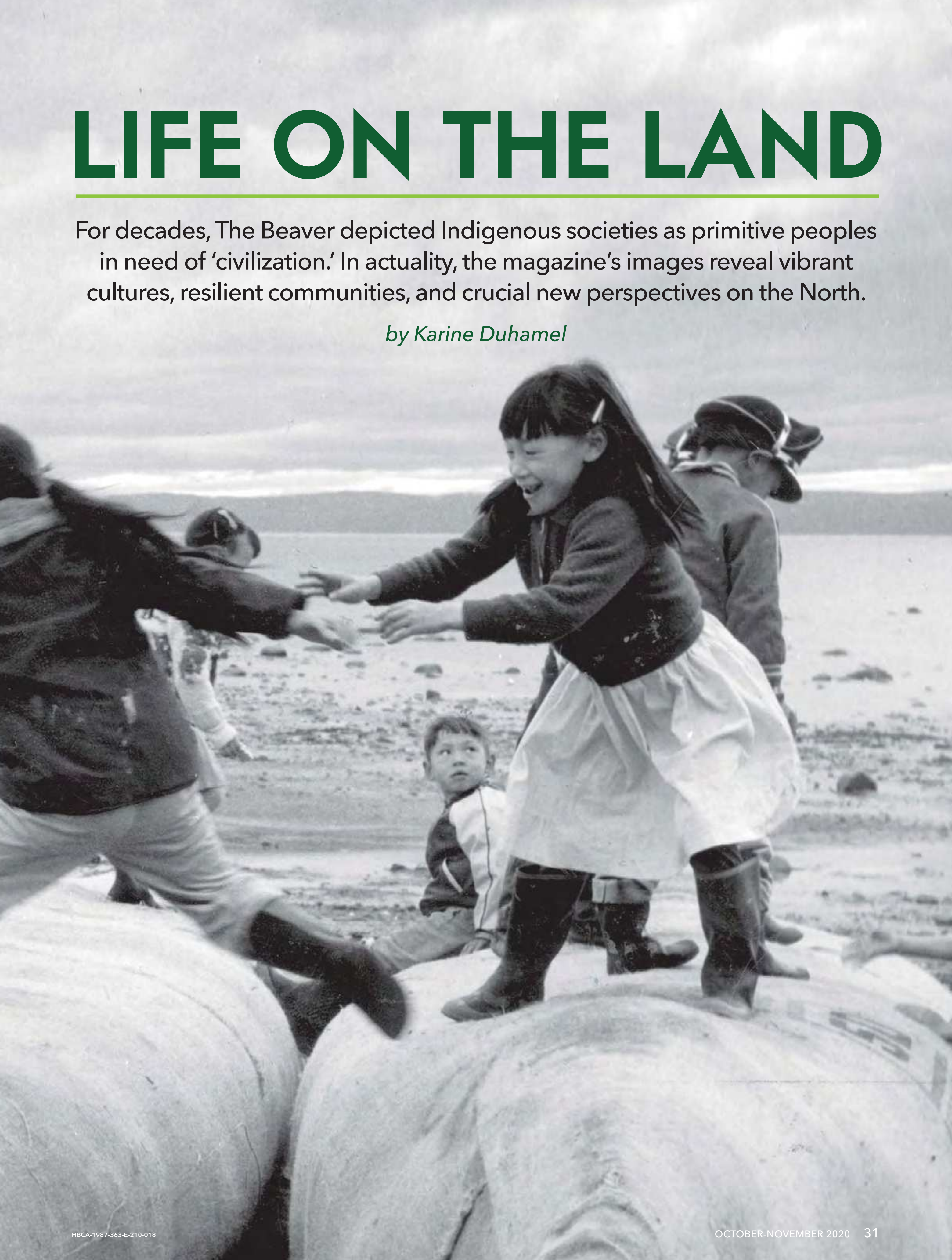


Inuit children leap across large supply sacks at Frobisher Bay, in what's now Nunavut, circa 1960 in this photo by British photographer Rosemary Gilliat. The image appeared in the Winter 1962 issue in a story on children in the North.

LIFE ON THE LAND

For decades, The Beaver depicted Indigenous societies as primitive peoples in need of 'civilization.' In actuality, the magazine's images reveal vibrant cultures, resilient communities, and crucial new perspectives on the North.

by Karine Duhamel



HBCA-1987-363-E-210-018

In the late 1860s, the Dominion of Canada purchased Rupert's Land from the Hudson's Bay Company. The nearly eight million square kilometres of land extended over present-day parts of the prairies, northern Quebec, northern Ontario, and Nunavut. For the architects of Canadian Confederation, the opportunity was too great to be missed. As George Brown, editor of Toronto's *Globe* newspaper and a Father of Confederation, described it, Rupert's Land was a "vast and fertile territory which is our birthright — and which no power on earth can prevent us occupying."

Rupert's Land was already home, though — to thousands of Inuit, First Nations, and Métis people who had lived in the area for much longer and, in some cases, since time immemorial. In areas close to the treeline, Indigenous groups including Innu, Dene, and Cree nations, along with some southern Inuit people, hunted, fished, and lived there already. Local histories of many Cree peoples mentioned the idea of being placed upon this land by the Creator, while Métis families, with a deeply ingrained sense of identity owing to a unique political and community history, drew their sense of nationhood from a distinctive past based in the area. In addition, further north, Inuit people adapted community life to the realities of the landscape, including technologies and methods for fishing, hunting, and gathering based on community needs.

For European settlers, the Indigenous peoples of Rupert's Land and of the Northwest seemed to be homegrown exotics — the kind of "others" typically found across the ocean or on the other side of the world. In 1762, General James Murray, then governor of Quebec, characterized the Indigenous inhabitants of the lower north shore of the St. Lawrence River, whom he called "Esquimeaux," or Eskimo, as "the wildest and most untamable of any." If the Indigenous peoples of the area were mentioned at all, they were treated with colonizing contempt and as harbingers of a vanishing race. They were incidental to the "birthright" described by Brown — inconvenient obstacles to development whose cultures seemed so different from the ones Europeans knew.

The distance, both literal and figurative, of life in the North became an important theme for explorers, observers, and colonizers who entered the territory and, later, for photographers who followed. The cultures that outsiders encountered were filtered through a colonial gaze that sought to see everything, catalogue everything, and classify it all. It was a task for which photography was ideally suited. As colonial photographic practices flourished in the nineteenth century and extended into the twentieth, the Inuit, First Nations, and the Métis — the Indigenous peoples of the Northwest — were photographed at work, at play, and as targets of a growing colonial presence in the North.

As the "Magazine of the North," as its subtitle indicated, colonial voyeurism was part and parcel of *The Beaver*'s business. Emphasizing the rugged landscapes and lifestyle of the peoples whose images photographers captured, the magazine's treatment of northern people and northern life was often tainted with paternalistic and assimilationist overtones. Indigenous people featured in its pages were photographed in a way to make the images interesting to a non-Indigenous audience. The photography of Indigenous subjects as people who did not necessarily want to be photographed, or were made to pose for photographs that were not intended for them, was a most aggressive and intimate incursion into private and community life. As people would find out, these incursions also often had important practical consequences that came from letting in the outside world. In addition, photographs of Indigenous peoples were often published in *The Beaver* without proper names assigned to their subjects, emphasizing the perceived "wildness" of the people depicted.

In many cases, photography was a deliberate tool of propaganda. But photography is about two sides — the photographer and the subject of the photograph.

For those who were photographed, images of children playing and families working together demonstrated the strength and safety found in community, in kinship, and in good relationships. Multiple generations shown living side by side revealed the importance of Indigenous-centred intergenerational learning for First Nations, the Métis, and the Inuit. Adapted technologies made from materials gleaned from the land highlighted the ingenuity and industriousness of peoples who recognized its gifts and possibilities. As

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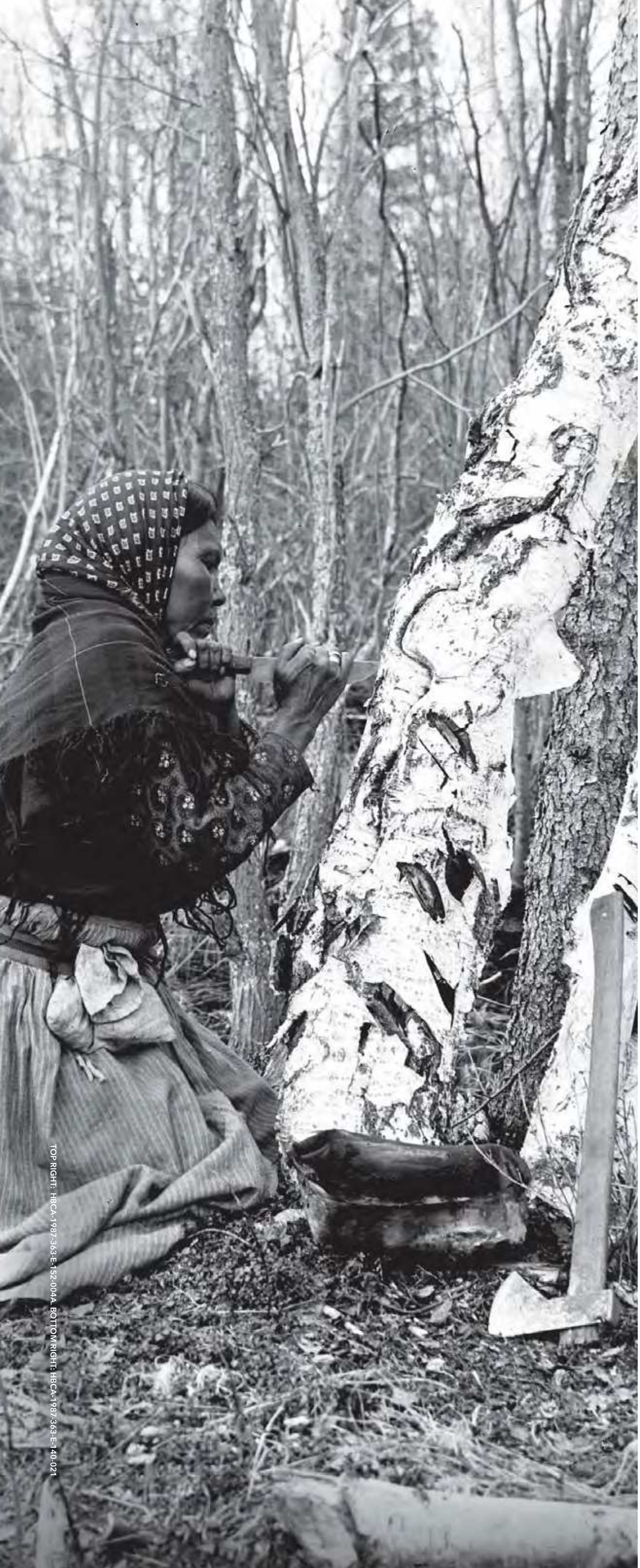
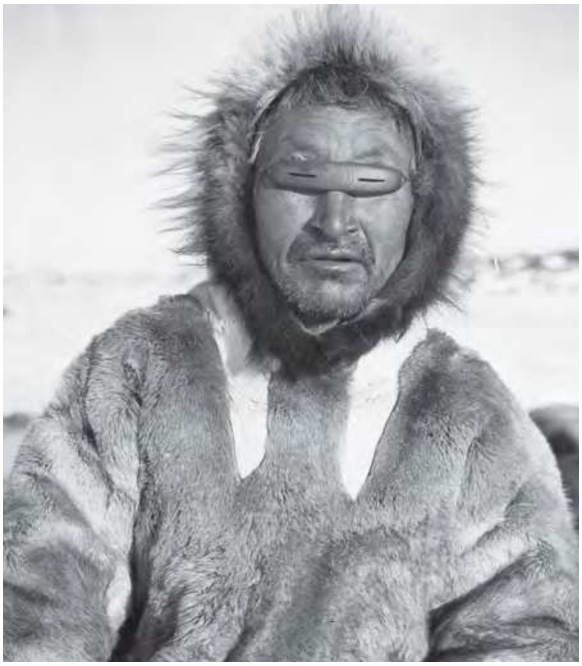
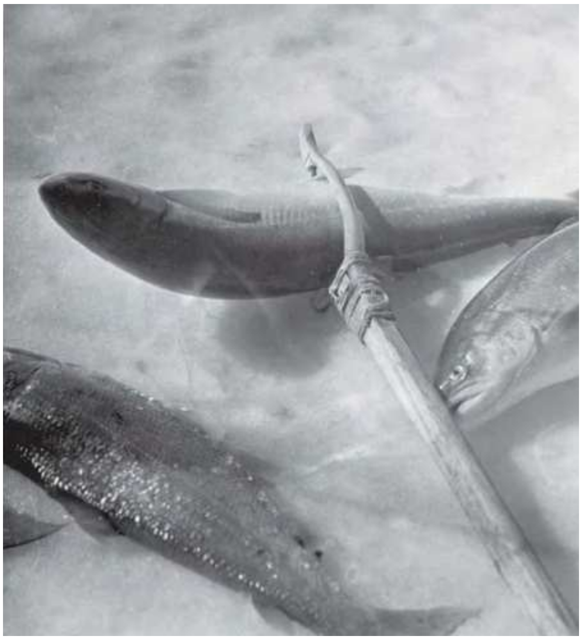




Left: Charlotte Jones taps a birch tree for its sap, circa 1905–15, in this image by British photographer Henry W. Jones. It appeared in the March 1946 issue in an article on life in the early 1900s in the Mackenzie River region of the Northwest Territories.

Above: Henry Aod-la-toak wears a pair of wooden goggles that was used to prevent snow blindness. The undated photo is by Canon J.H. Webster, an Anglican missionary who ministered in Coppermine, N.W.T., from the 1930s to the 1950s. It appeared in the March 1949 issue in an article on life in the Coronation Gulf region of what's now Nunavut.

Below: Fish speared by a pair of Inuit families fishing along the south shore of the Simpson Strait, in what's now Nunavut, in 1942. HBC post manager L.A. Learmonth took this photo for a March 1942 story on fishing techniques in the North.



TOP RIGHT: HBCA-1987-363-E-152-004A. BOTTOM RIGHT: HBCA-1987-363-E-140-021

a whole, the photographs shown in *The Beaver* magazine can emphasize the importance of learning from Indigenous peoples and of understanding the relationships that made it possible for families, communities, and nations to survive.

Many of the photographs also reveal cultures in flux, confronted by important changes. As many Inuit people recall, the arrival of Qallunaat, or non-Inuit outsiders, in greater numbers throughout the nineteenth century was cause for alarm. The growing influence and infiltration of European ideas and technologies transformed life for the Inuit, though not always for the better. Greater centralization of communities in the mid-twentieth century also transformed Inuit social life, including social roles and responsibilities. Practically speaking, photos emphasizing the alleged ease of new technologies such as the rifle or the chainsaw, as compared to the old ways, and photographs demonstrating the transformations brought about by residential schools and a growing Royal Canadian Mounted Police presence, are ominous reminders of the dangers of misinterpreting cultures that were adapted to their environment and imposing outside solutions.

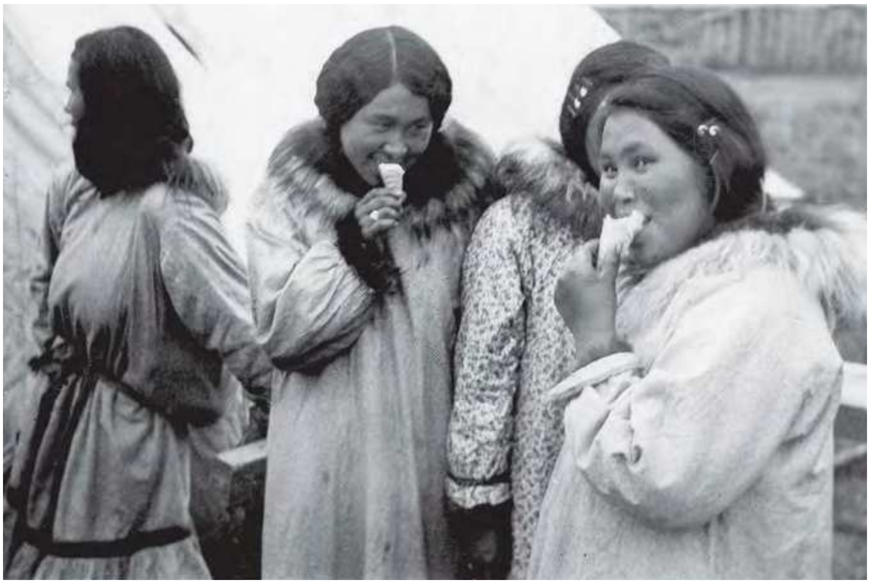
For First Nations in remote northern communities in this area, as well as Métis people living alongside communities or within them, the photographs also document important changes. The incursion of non-Indigenous people, including outsider technologies, diseases, ideas about social organization, and "civilization" more generally, increasingly threatened communities organized and preserved by rules for social order and survival forged in lived experience on the land.

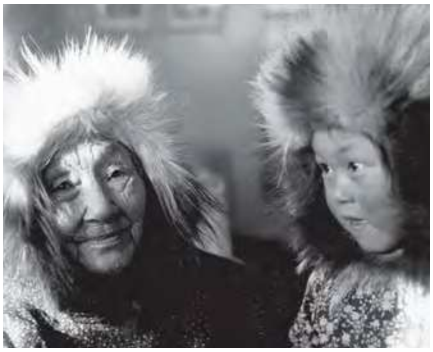
In viewing the photographs today with a new lens, we are confronted by new perspectives on the people depicted in them. On one hand, the photography of Indigenous peoples by European photographers can be understood as an attempt to document and to categorize those "exotics" through a colonial gaze — one that sought to justify a growing presence in the area and an increasing interference in First Nations, Métis, and Inuit systems of governance and social order. But, on the other hand, these images also reveal a depth that would not have been understood by the photographers — one that underscores the brilliance, the joy, and the resilience of the Indigenous peoples of the Northwest.

What outcomes might we see today had European settlers chosen to value the technologies, the knowledge, and the understanding of the land demonstrated by the photographs in *The Beaver*? What sort of differences might reveal themselves had Europeans at the time recognized what they were truly seeing? Distinctive technologies, ways of governance, and systems of knowing may have been overlooked by outsiders who travelled there. But, for the people captured in photographs, evidence of strong and vibrant families, communities, and cultures persisting through hundreds and even thousands of years provide an alternative way of looking at the value of the photographs published by *The Beaver*.

Bottom Left: Doris Rogers, right, Bessie Amos, second from left, and two other girls enjoy some ice cream in Aklavik, N.W.T., in this undated photo. The image, possibly photographed by R.P. Smith, appeared in the June 1944 issue in a photo essay titled "Here and there."

Below: "'Mamie' Mamayook [Mamayuak] with great-granddaughter Malik [Mollie Goose] at Holman." Winter 1960. Photographer: John Stanners. Names in square brackets provided by Beatrice Goose, Roy Goose, and Shirley Elias.





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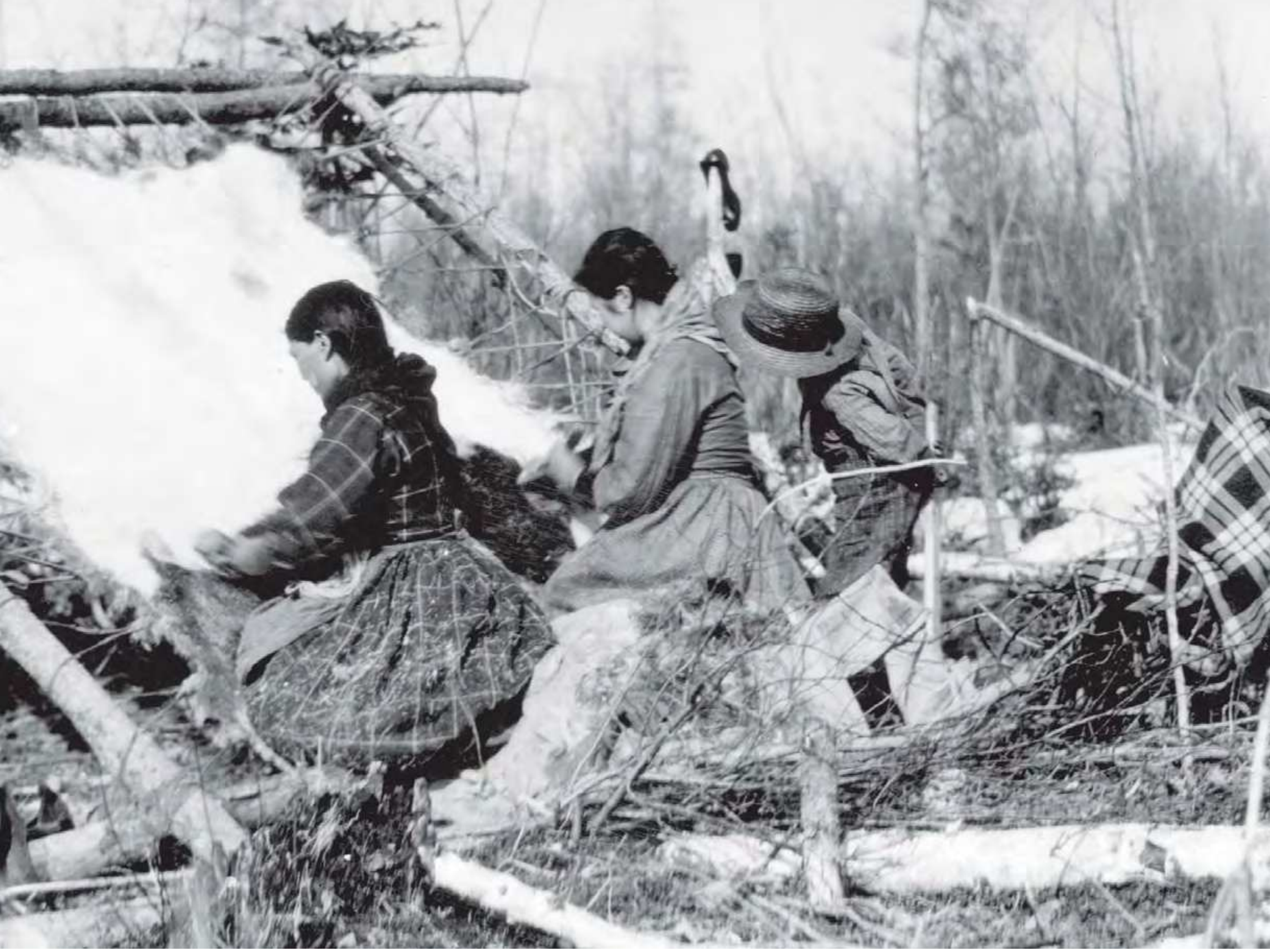

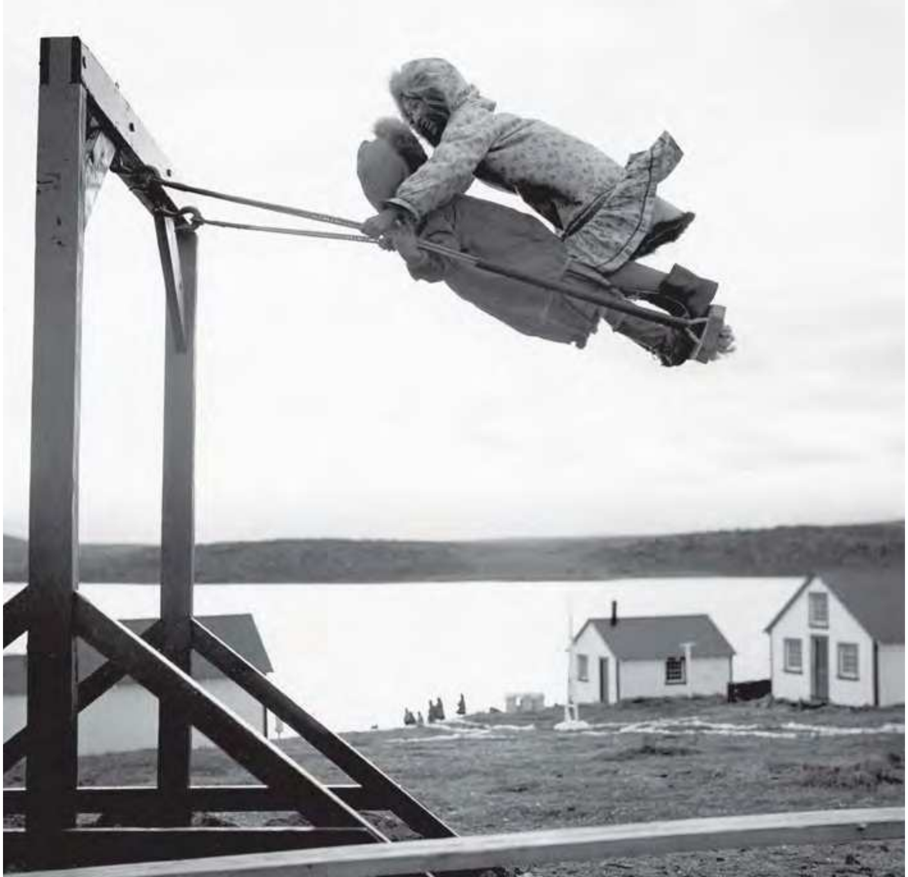

Above: Margaret Sayene and her mother-in-law dress a moose hide while an unidentified boy looks on in this photo by Henry W. Jones from circa 1905–15. The image appeared in the March 1946 issue, within an article on life in the Mackenzie River region of the Northwest Territories in the early 1900s.

Left: A pair of Inuit girls, possibly Lucy and Agnes Oliktoak, play on a swing at Holman, now Ulukhaktok, N.W.T., in August 1961. The photograph is by Villy Svarre.

TOP: NBCA-1987-250-N219. BOTTOM: HBCA-1987-363-E-110-046

18+

WHAT IS
AVAXHOME?

AVAXHOME –

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

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Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

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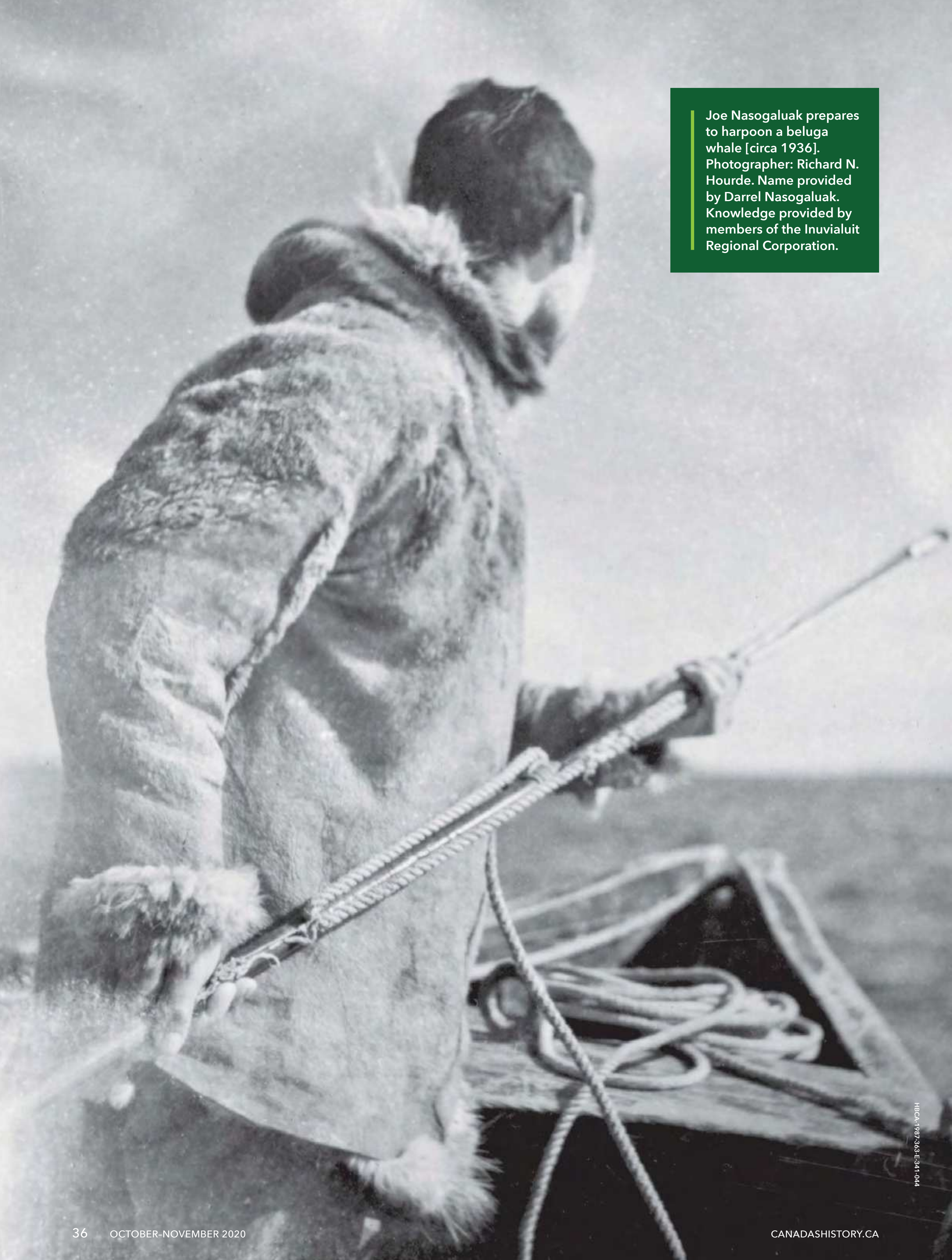
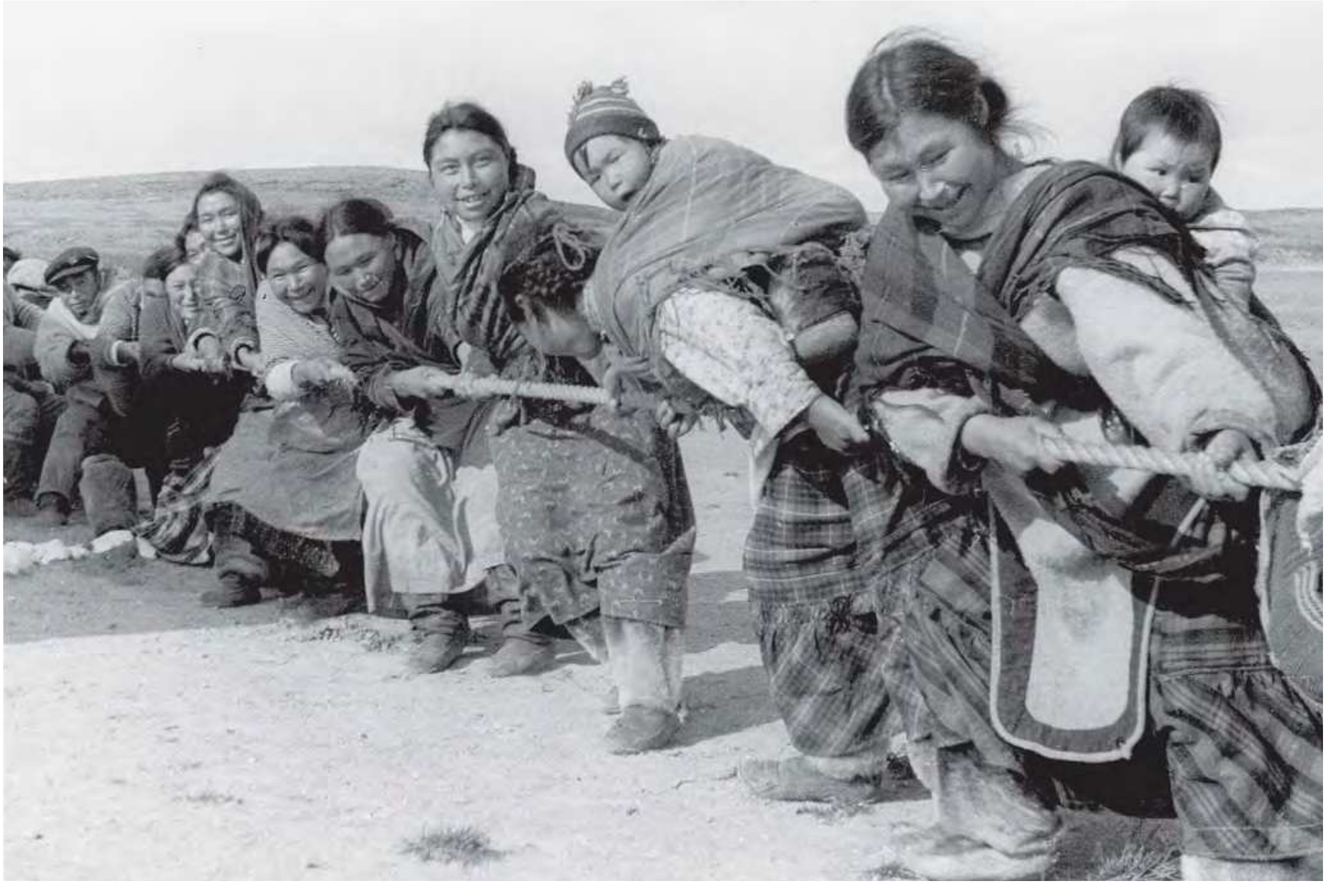
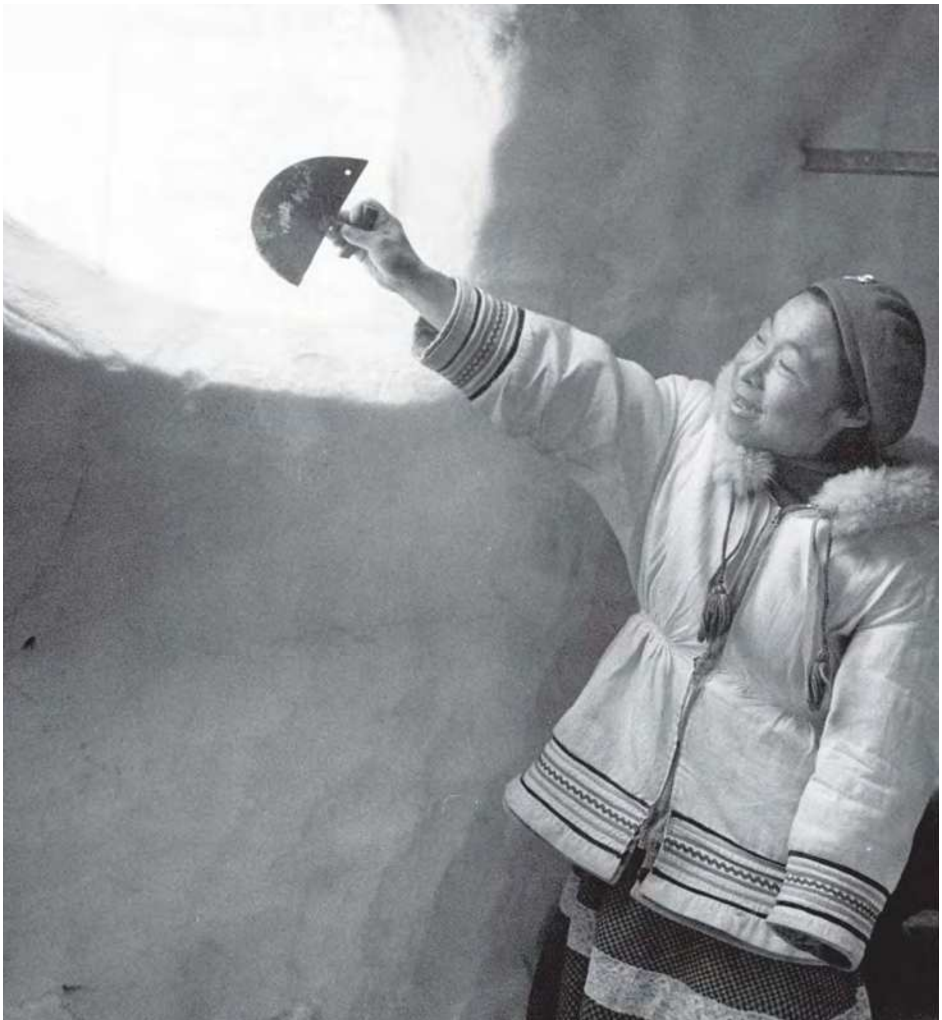


Joe Nasogaluak prepares to harpoon a beluga whale [circa 1936]. Photographer: Richard N. Hourde. Name provided by Darrel Nasogaluak. Knowledge provided by members of the Inuvialuit Regional Corporation.

HBCA-1987-363-E-341-044





Above: Members of an unidentified Inuit community participate in a tug-of-war competition in a 1934 photo by H. Bassett.

Left: An Inuit woman identified as Louisa scrapes an ice window inside an igloo at Povungnetuk, in what's now Nunavut, in a 1959 photo by Richard Harrington.

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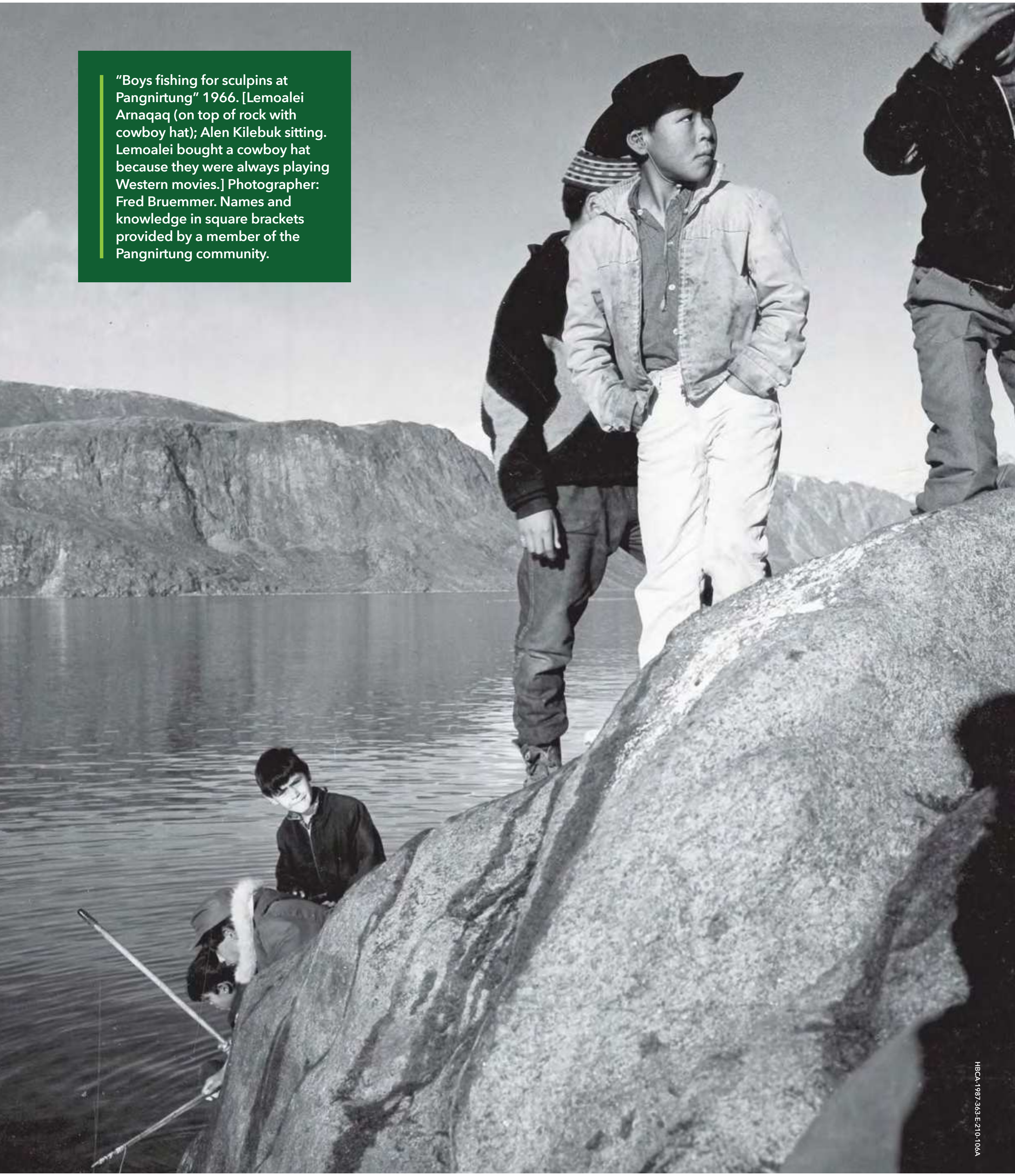
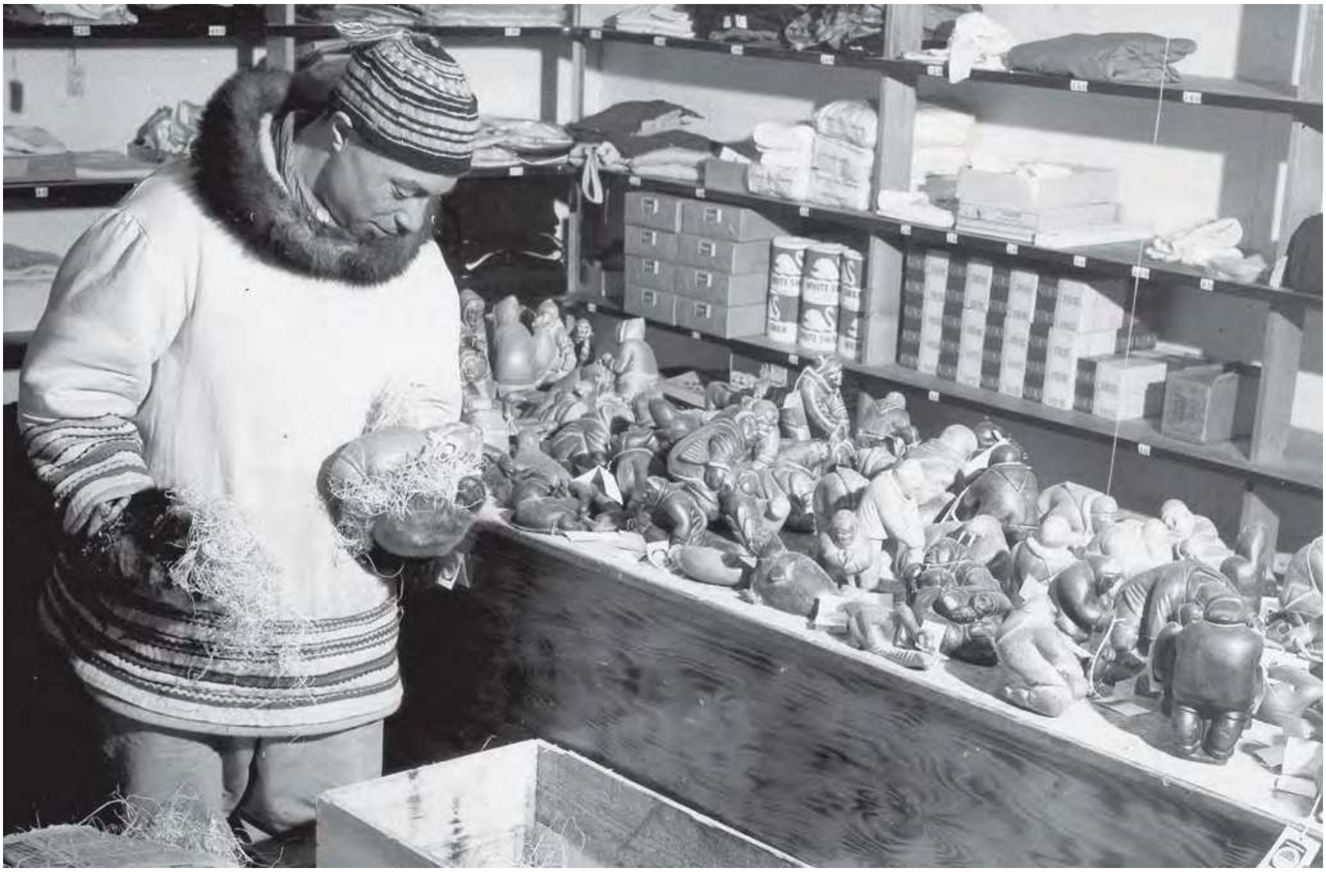
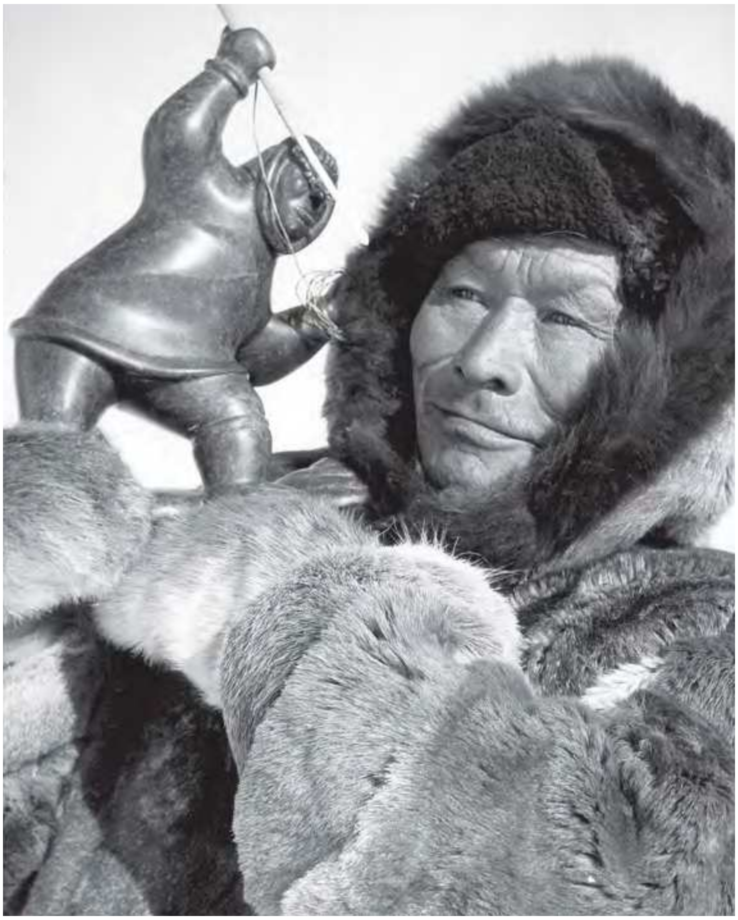
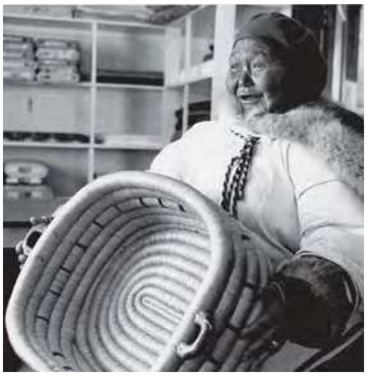


"Boys fishing for sculpins at Pangnirtung" 1966. [Lemoalei Arnaqaq (on top of rock with cowboy hat); Alen Kilebuk sitting. Lemoalei bought a cowboy hat because they were always playing Western movies.] Photographer: Fred Bruemmer. Names and knowledge in square brackets provided by a member of the Pangnirtung community.

HBCA-1987-363-E-210-106A







Top: HBC employee Harry Togosilak packs Inuit sculptures for shipping at Povungnetuk (Puvirnituq), Quebec, in a March 1959 photo by Richard Harrington.

Above: Elizabeth Ningeok displays a basket woven from grass at Port Harrison, N.W.T., in this 1959 photo by Richard Harrington.

Left: Ningiuk (Ningeyuk) Willia holds a carving by Lucassie Nowyakudluk in this 1959 photo taken by Richard Harrington at Port Harrison, N.W.T.

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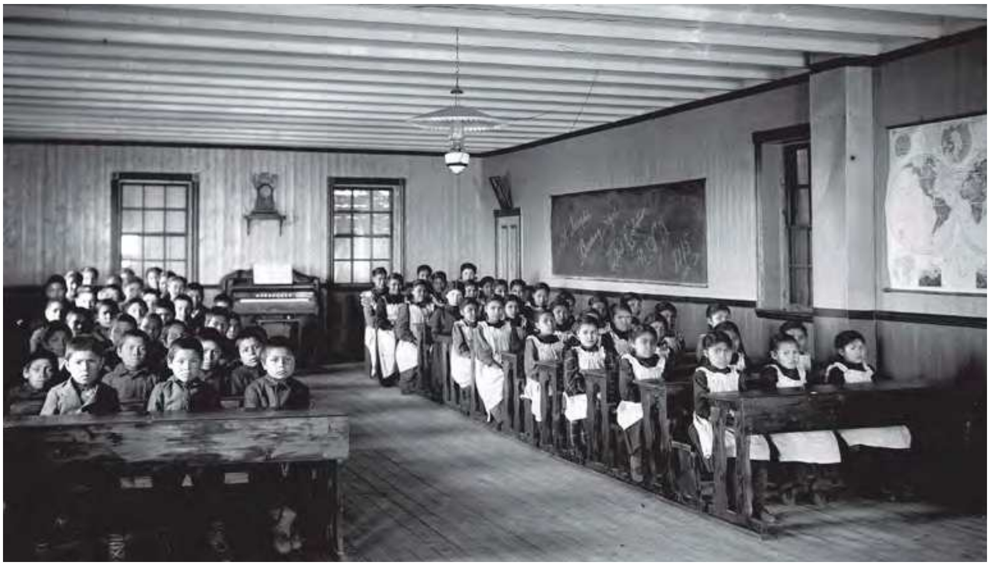
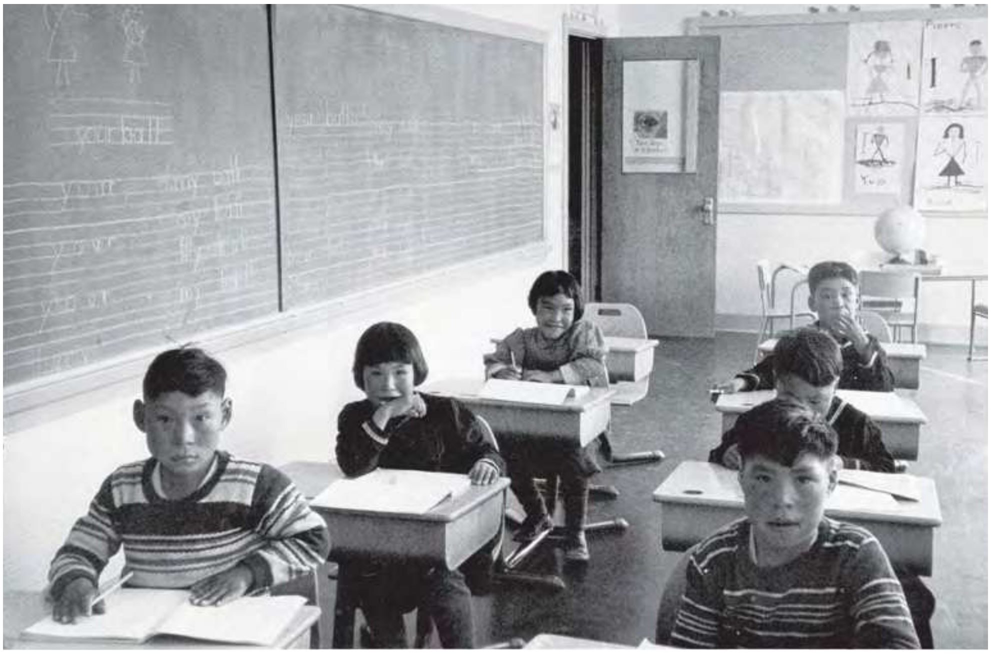
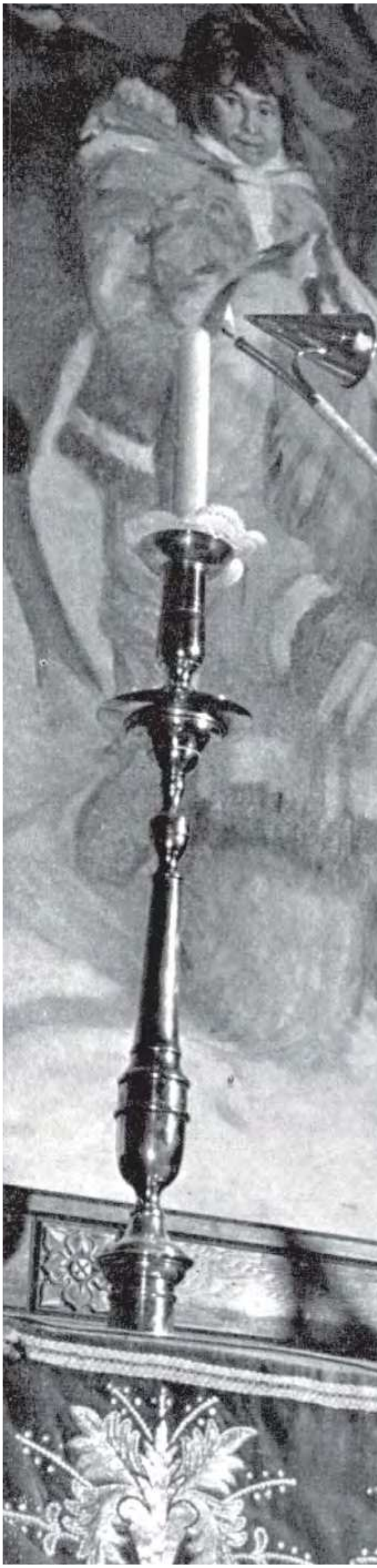






Top left: Children attend a residential school in the Northwest Territories, circa 1905–15, in this photo by Henry W. Jones.

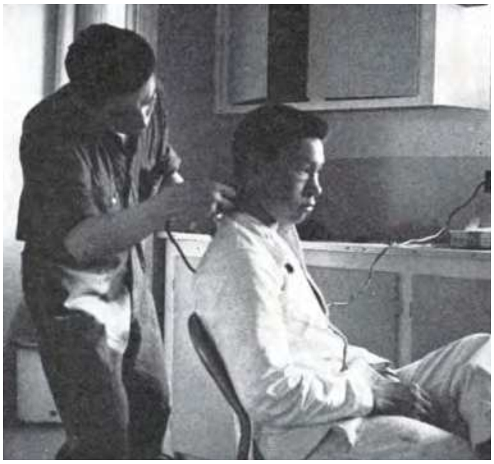
Above: Students of a federal day school at Chesterfield Inlet, in what's now Nunavut, work at their desks in September 1958. Photo by Charles Gimpel.

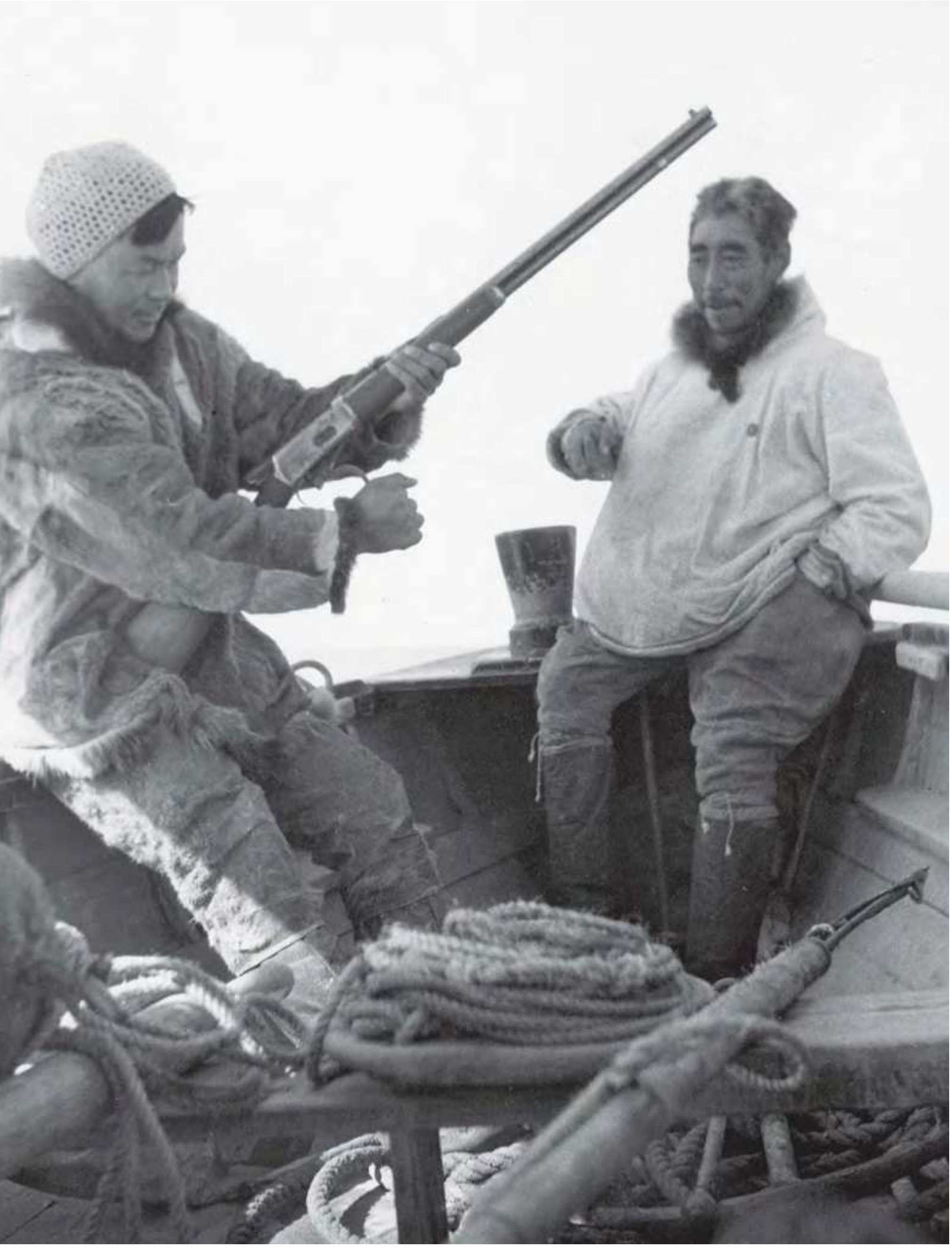
Right: Choirboy John Vehus, a member of the Gwich'in peoples, lights altar candles at the Cathedral of All Saints at Aklavik, N.W.T., circa early 1950s. Behind him unfolds a northern-themed reimagining of the nativity scene, with Madonna and child dressed in ermine furs. Surrounding them are Inuit and Nascopie-Cree gift-bearers, as well as two men representing the RCMP and the HBC, respectively. An assortment of northern animals completes the scene. This photo by George Hunter appeared in the December 1953 issue with a story titled "Cathedral of the North."

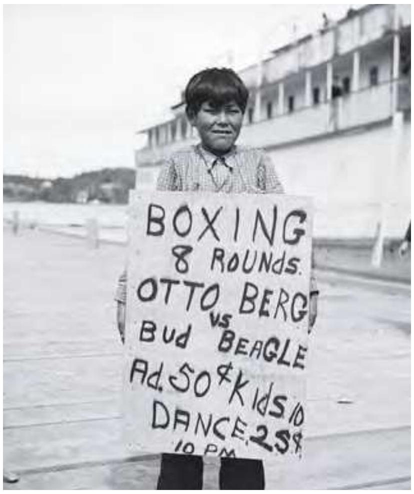
OPPOSITE PAGE TOP LEFT: HBCA-1987-250-N027. OPPOSITE PAGE LOWER LEFT: HBCA-1987-363-E-372-001. RIGHT: HBCA-1987-363-H-74-3

Right: An unidentified Inuit barber gives a man a haircut in Frobisher Bay, in what's now Nunavut, circa 1958–59. The photo appeared in the Summer 1962 issue with an article by American anthropologist Toshio Yatsushiro about the changing lives of Inuit people in Canada.

Below: Gerard Siksigaaluk and Roy Kikoak on a whaling boat in 1936. Siksigaaluk (left) is loading his rifle. Photographer: Richard N. Hourde. Names provided by Margaret Pokiak-Fenton and knowledge provided by members of the Inuvialuit Regional Corporation.







TOP: THE BEAVER SUMMER 1960. LEFT: HBCA-1987-363-E-341-057
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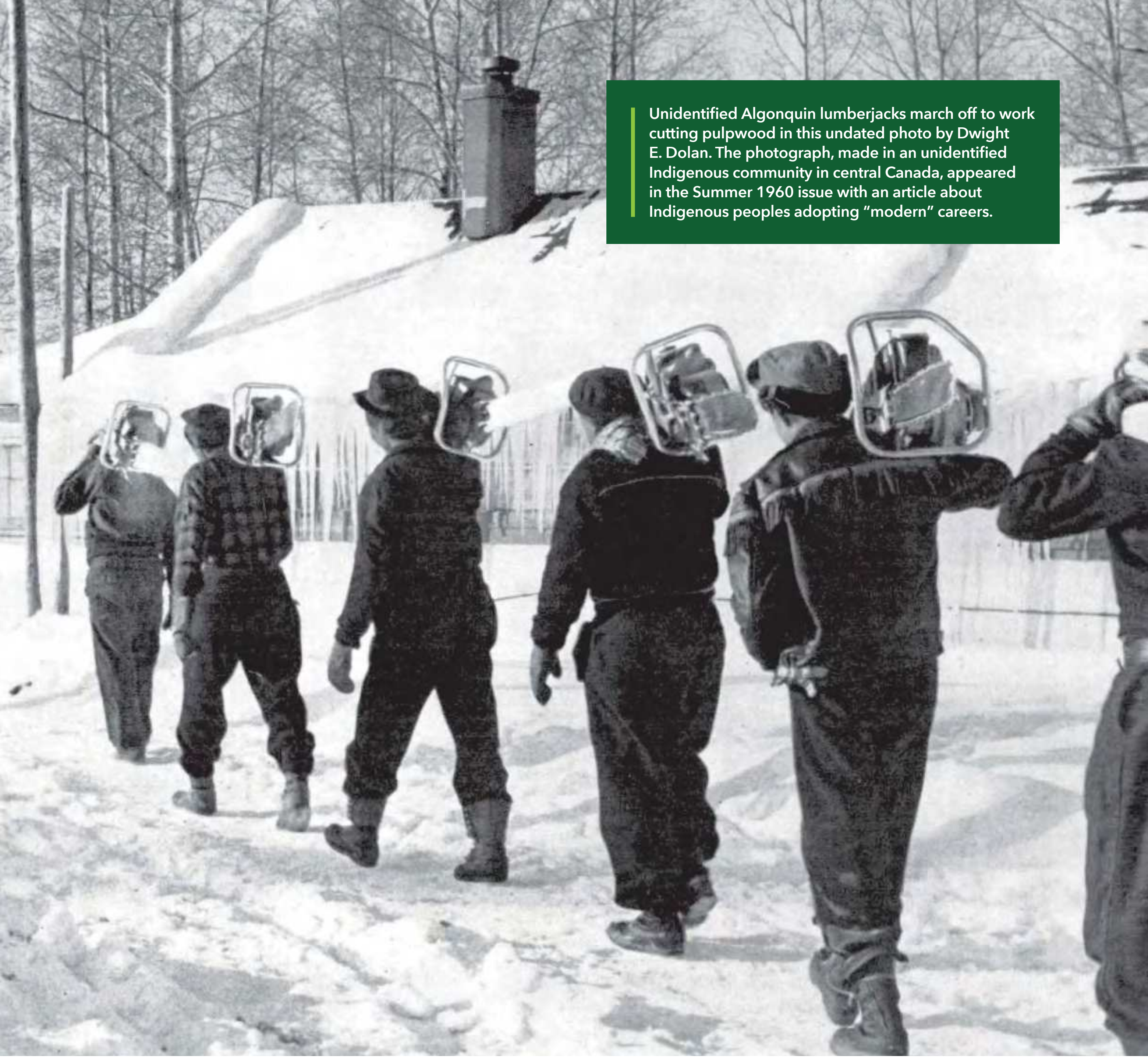
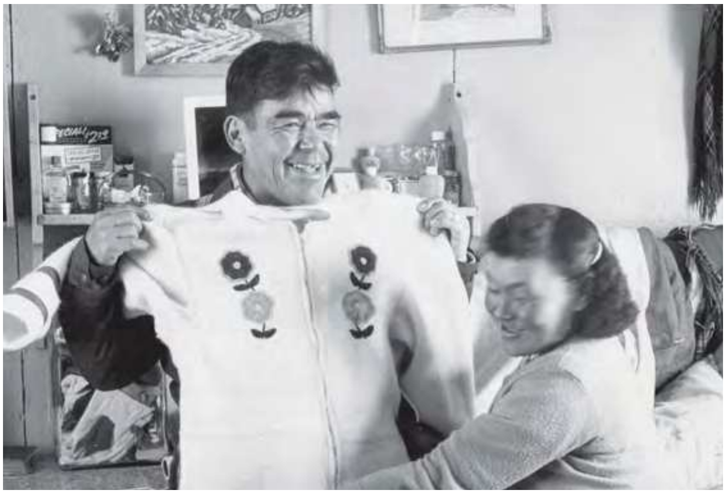


Unidentified Algonquin lumberjacks march off to work cutting pulpwood in this undated photo by Dwight E. Dolan. The photograph, made in an unidentified Indigenous community in central Canada, appeared in the Summer 1960 issue with an article about Indigenous peoples adopting “modern” careers.

Opposite page, bottom right: An unidentified boy advertises a boxing match and dance to visitors travelling aboard the SS *Distributor* in this 1936 photo by Richard N. Hourde. Owned by the HBC, the paddlewheeler plied the waters of the Northwest Territories’ Mackenzie River for around two decades.

Right: Akanasie, right, and her husband, HBC post servant Johnny Pov, sew a duffle parka at Povungnetuk (present-day Puvirnituq, Nunavut) in this March 1959 photo by Richard Harrington.

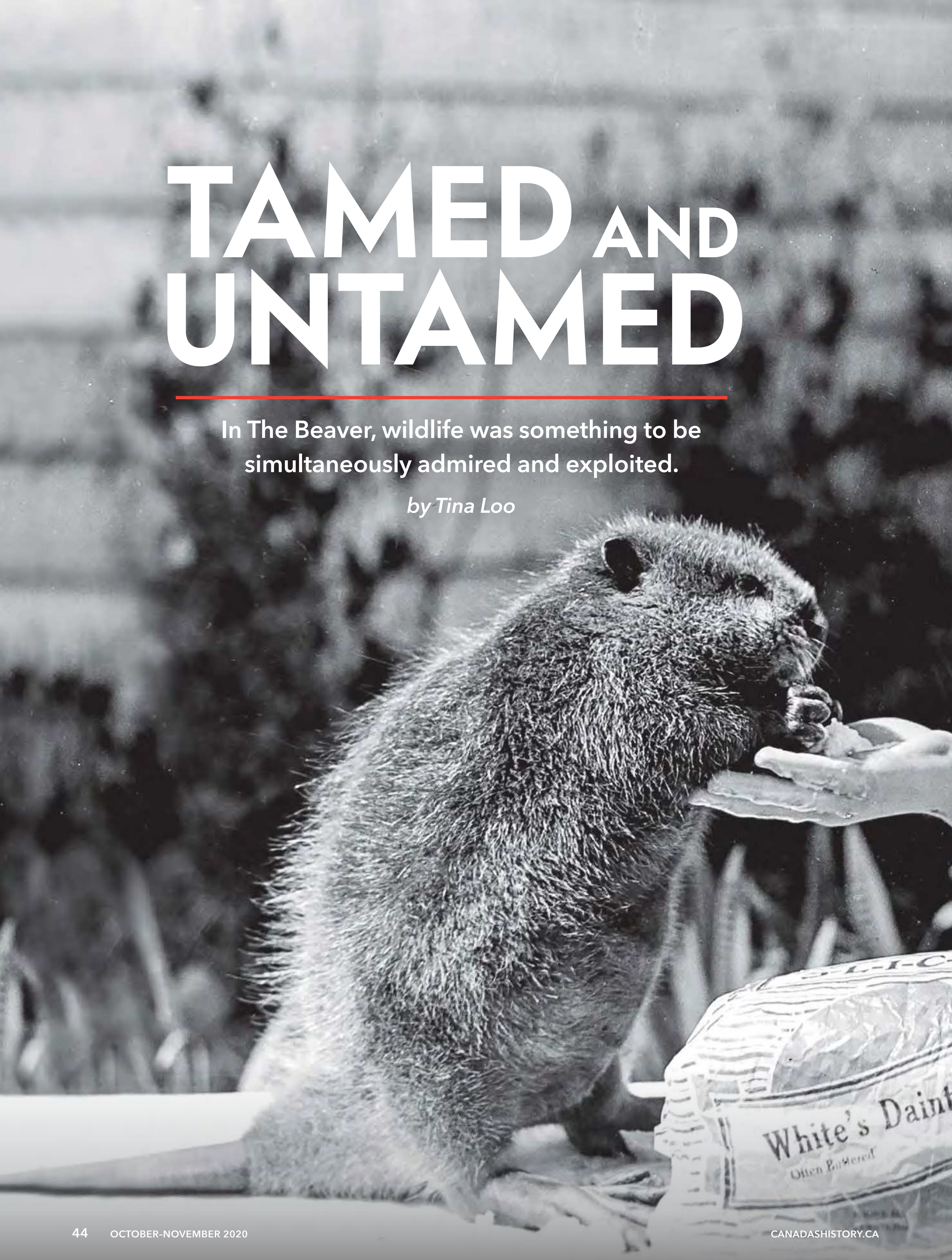


TOP: THE BEAVER SUMMER 1960. BOTTOM: HBCA-1987-363-E-425-013

TAMED AND UNTAMED

In The Beaver, wildlife was something to be simultaneously admired and exploited.

by Tina Loo


White's Dain
Often Buttered

y Loaf
Never Better

Doris Forbes, eleven, feeds her four-month-old pet beaver, Mickey, in 1939 in this photograph by A. Keen. The Red Deer, Alberta, girl adopted the beaver earlier that year after its mother was killed by trappers. The story of their friendship appeared in the December 1941 issue.

HBCA 1987/363-B-20.6/5

Given that the Hudson's Bay Company was created to trade in the skins of fur-bearing animals, it's hardly surprising that it named its magazine *The Beaver* — or that beavers, as well as many other creatures from northern North America, featured prominently in the stories it ran. The variety and number of animals in the magazine reflected its employees' interest in and experience with them.

From its beginnings until well into the twentieth century, the "Company of Adventurers Trading into Hudson's Bay" was a multi-species enterprise. But, over the one hundred years of its existence, the magazine's ecosystem shifted from one that sustained lots of different kinds of animals to one that supported small numbers of just a few species. As they have in so many other places in the world, humans came to dominate its pages, pushing all but the most adaptable and charismatic non-humans to the margins. The changing presence of animals in the magazine and changes in how they were featured tell us a lot about their importance to the company's bottom line as well as society's shifting attitudes towards them.

Scholars who have looked closely at the magazine's contents argue that we should see *The Beaver* as "ideology": The magazine helped to extend dominion over the North and its peoples, portraying the region as being within the grasp of European explorers and under the benevolent control of traders, police, and missionaries.

In the same way, the animal photos in the pages of *The Beaver* also communicated dominion, perhaps first and foremost by showing humans as firmly in control of what was portrayed as a friendly relationship between species. So, for instance, readers were treated to stories about Mickey, Doris Forbes' enormous pet beaver, photos of a sunglasses-wearing polar bear cub being cradled by an HBC employee, and one of a white-tailed fawn nuzzling a hulking police officer.

Indeed, the magazine seemed to imply that wild animals benefitted from their relationships with the two-leggeds. A 1936 photo of three polar bears cavorting in a pen at the Quebec Zoological Garden, for instance, suggests that being captured and brought south on the RMS *Nascopie* might have been the best thing to happen to the animals.

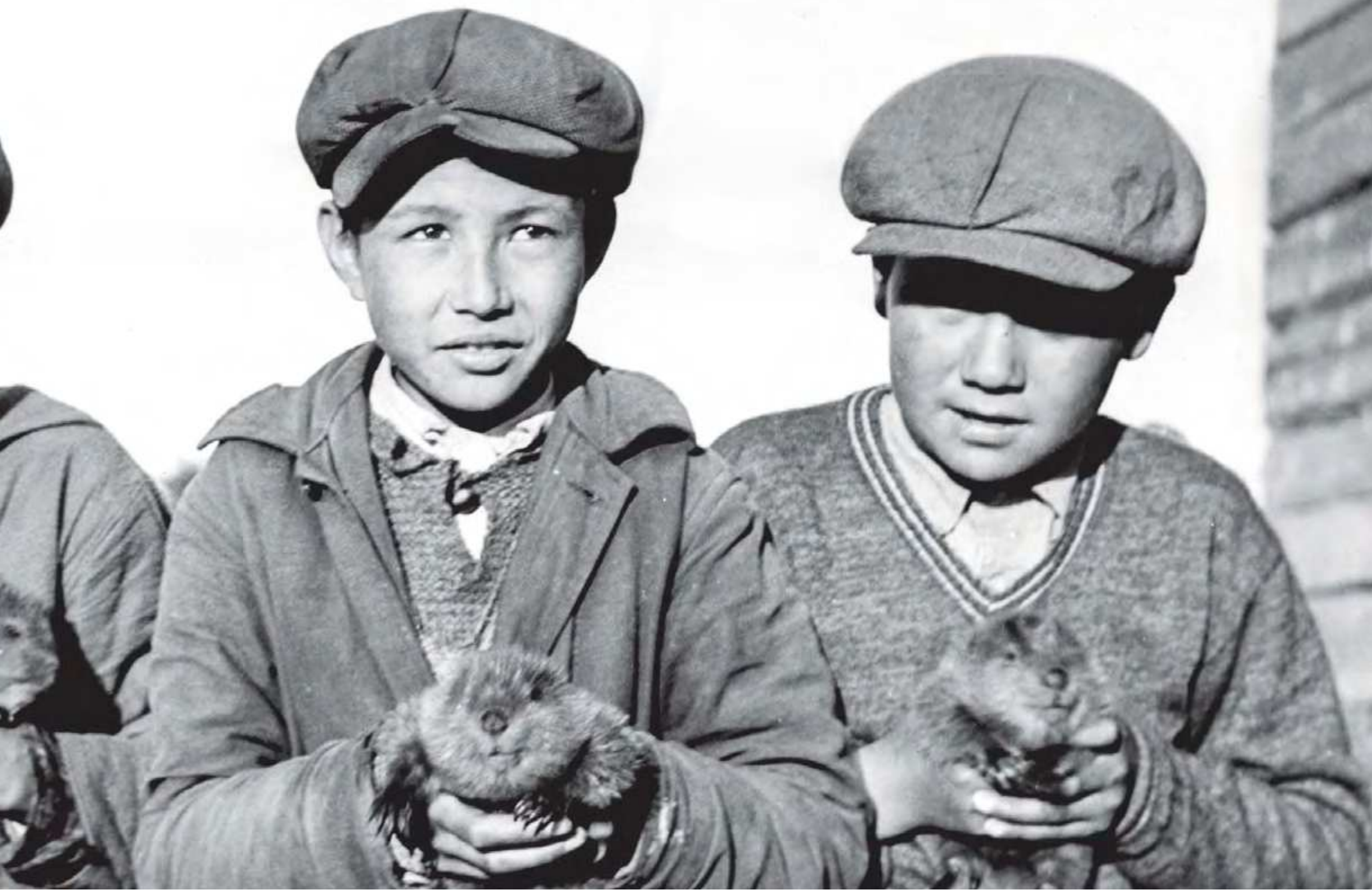
Certainly, the coverage the magazine gave to the HBC's efforts at beaver conservation suggests the benefits of having a relationship with humans: Here was a private company saving wildlife and recruiting the Cree at Waskaganish in northern Quebec to help. Bison conservation also received its share of attention; never mind that the reason these animals needed conserving was due in no small part to the actions of the HBC itself in encouraging the unsustainable trapping of beaver and the harvesting of bison for pemmican.

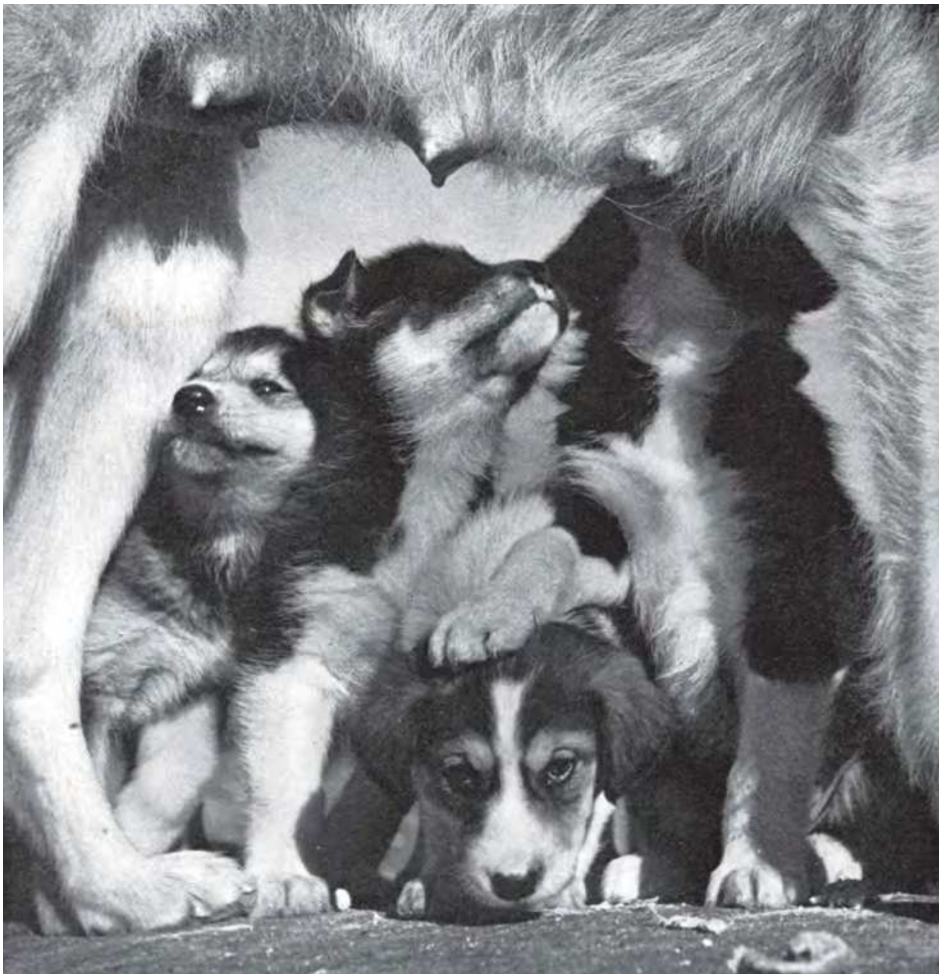
Given that the HBC was built on a trade in animal skins, the preponderance of living creatures in its pages is a bit dissonant. It seems that the company could encourage the killing of fur-bearers and, at the same time, invite its readers to revel in the magnificence and cuteness of wildlife — without any sense of contradiction. Although HBC employees and other amateurs contributed many of the early animal photos, by the late 1930s *The Beaver* also started to feature the work of professional photographers like Lorene Squire, Richard Harrington, and Leonard Lee Rue. As much as their work was of the "isn't nature wonderful?" genre — A flying squirrel! Baby raccoons! — these amazing shots also revealed the power of a human technology, the camera, wielded by human hands.

When animal death was shown, it was usually at the hands of Indigenous peoples. Inuit hunters were featured with the proceeds of their hunts. There were also more graphic photos of them butchering seals, whales, and walrus, images that framed killing as a subsistence activity carried out by people with great patience, strength, and skill.

That said, the magazine also contributed to stereotypes of Indigenous peoples as wasteful, and it did so in ways that ultimately affected their lives. In 1956, it featured a picture of a pile of caribou carcasses that had apparently been abandoned by Inuit and Dene hunters. In the accompanying article, the author, government wildlife scientist A.W.F. Banfield, claimed that the animals were victims of one of the "orgies of killing" that still took place in the 1950s. Banfield's argument, and the photo, spurred increased restrictions on Indigenous use of wildlife resources, much to their detriment.

THE BEAVER SUMMER 1966





TOP: HBCA 1987/363-B-20.1/1. BOTTOM: HBCA 1987/363-D-18 I/113

Above: Three unidentified Cree boys at Rupert's House (today known as Waskaganish, Quebec) show off a trio of two-week-old beaver kits circa 1942. The photo by L. Butler was used multiple times in the magazine, including in an article on beaver conservation in the September 1948 issue.

Opposite left: A bobcat hides in a spruce tree in 1966. The image by photojournalist Redvers Cavendish appeared in the Summer 1966 issue.

Left: A pack of puppies vie for mom's attention in this photo titled "The Underdog," which appeared in a photo essay on animals in the June 1952 issue. The photo is by Father René Le-Major, a Catholic priest who ministered in a mining community in northern Manitoba.

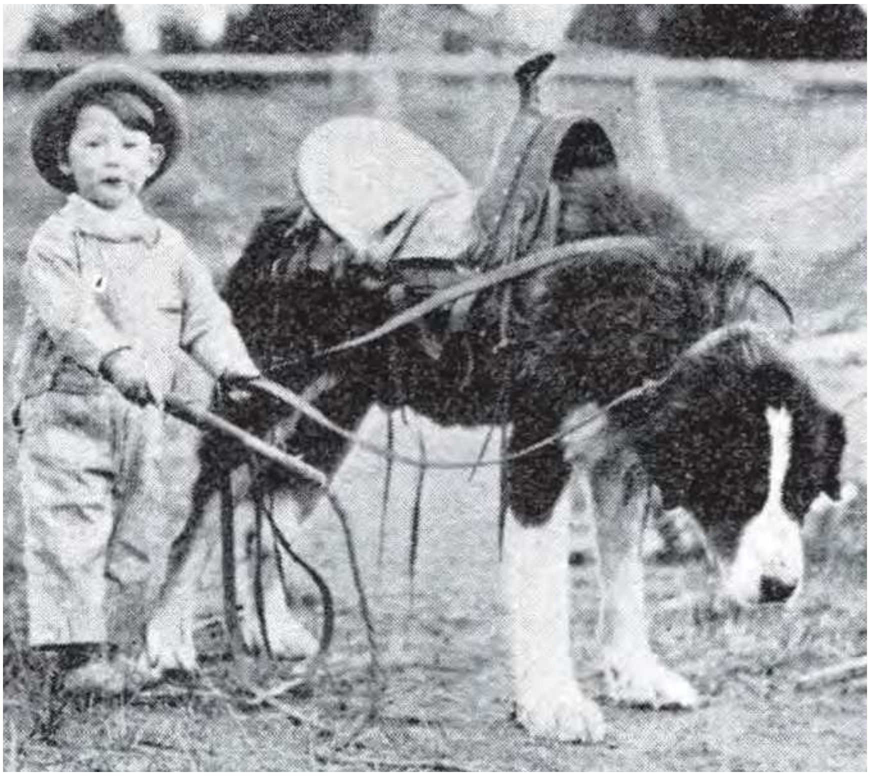
But perhaps the most common depictions of animal death were devoid of blood and guts and left the killing implicit: These were images of men like Cree trapper Isaiah Clark of Norway House, Manitoba, holding the pelts of animals he'd trapped, or of bales of furs being graded in the company's London warehouses, or of an HBC fox fur stole — complete with intact head — draped over the shoulders of a shapely model in one of the magazine's advertisements.

Except for that ad, almost no connections were made between, on one hand, the living, breathing beavers, foxes, wolves, mink, rabbits, and marten, whose lives the magazine invited its readers to be enchanted by, and, on the other hand, the furs they were turned into. And that's not surprising: Looking at it now, the ad for the fur stole is unsettling — exactly because the connection between living animal and dead commodity is so apparent.

It's also unsettling because attitudes have changed — something that's in part a reflection of our changed relationship with the world of animals. As an urbanized population, we find animal death disturbing, even as we continue to rely on animal bodies to sustain us. So we look away. And so, too, did the editors of *The Beaver*, although their reasons also had to do with changes to the HBC's operations.

Initially an in-house publication, *The Beaver* shifted from being a "magazine of progress" to a "magazine of the North." Then, as the company's retail arm overshadowed its fur-trading arm, *The Beaver* turned into a history magazine, one that was less concerned with subjects related to its business and its own past — natural history, wildlife conservation, and exploration and the fur trade — and more engaged with broader topics in Canada's history.

That history was decidedly human-centred, and by the 1970s and 1980s it had much less space for animals — with one notable exception: Dogs, and specifically sled dogs, were a part of the magazine from the start, in recognition of the crucial role they played in sustaining life in the North for both Indigenous and non-Indigenous peoples. In the twenty-first century, the presence of these dogs is one of the few reminders of both *The Beaver*'s past and our own, a time when we were much more aware of how our lives are entangled with those of non-human others.



Above: A wolf on Ellesmere Island in what's now Nunavut devours a muskox circa the 1960s. The image by David Freeland Parmlee accompanied an essay he wrote on wolves. Parmlee, a biology professor at Kansas State Teachers College, spent a decade studying wolves in the Canadian Arctic.

Bottom left: Roy McDermott, son of HBC post manager John McDermott, prepares to ride his pet dog at Fort Simpson, N.W.T., in 1922. The image, titled "A Rough Rider of the North," appeared in the July 1922 issue and was likely submitted by Roy's parents.

Opposite page, top: Sled dogs slog through deep snow somewhere in "northern Canada" in this 1947 photo by Richard Harrington.

Opposite page, bottom left: HBC employee Reuben Ploughman plays with a sunglasses-wearing polar bear cub in 1943 at Southampton Island, in present-day Nunavut. Photographer unknown.

Opposite page, centre right: A beaver swims through a pond in Ontario's Quetico Provincial Park in this 1971 photo by Mark A. Fisher. It appeared with an article by Fisher in the Spring 1971 issue.

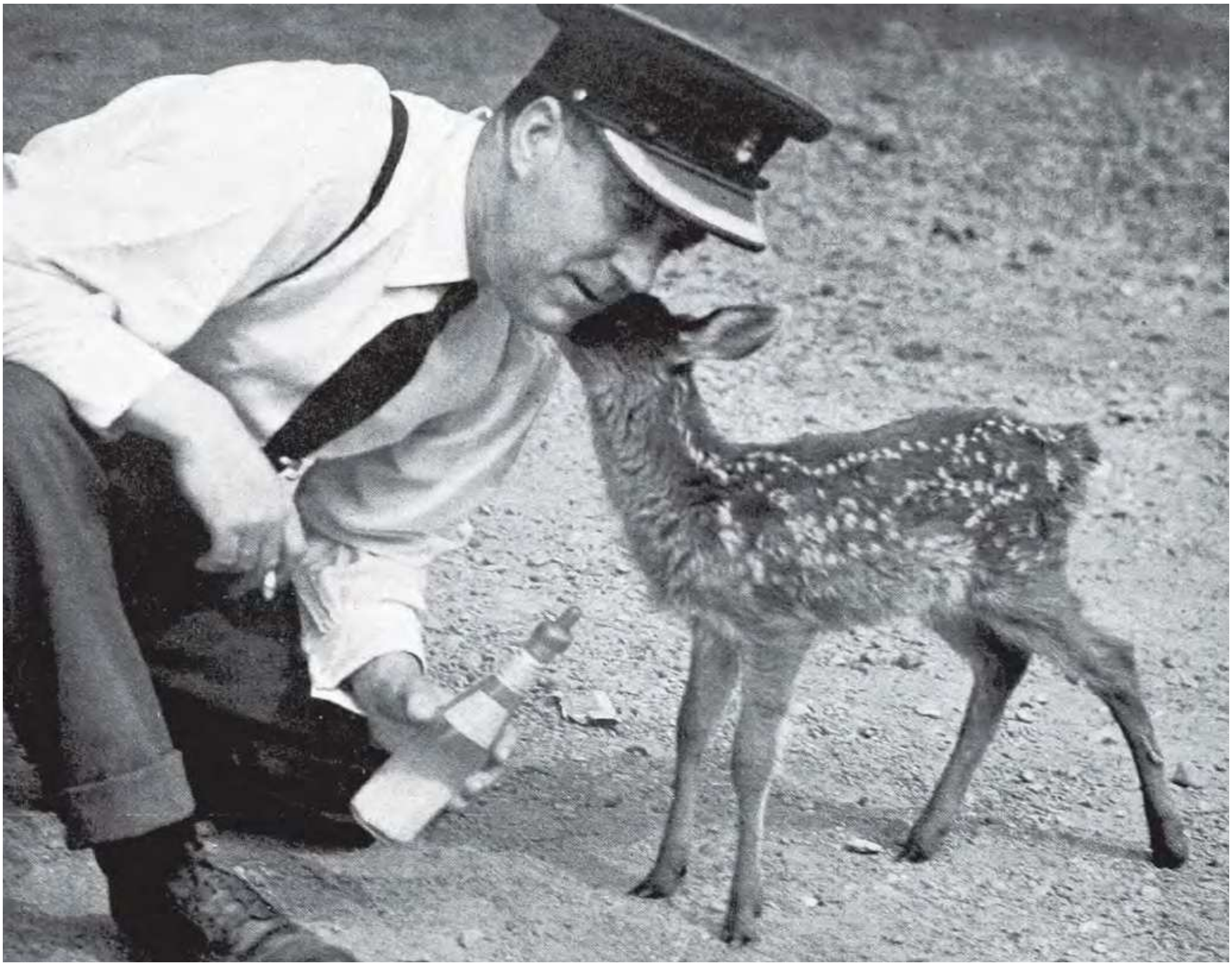
Opposite page, bottom right: Young swans paddle through the water circa the late 1930s. The image by Lorene Squire appeared in the June 1940 issue as part of a photo essay on baby animals.

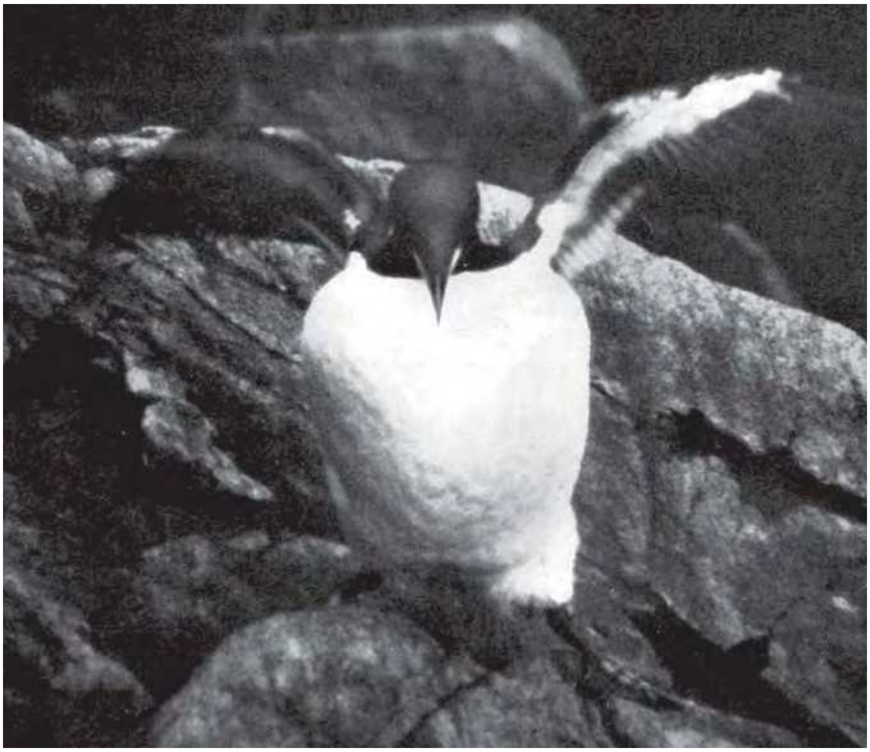
TOP: THE BEAVER SPRING 1964; BOTTOM: THE BEAVER JULY 1922

TOP: HBCA 1987/363-D-19A/51. 1977. CENTRE RIGHT: THE BEAVER SPRING 1971. BOTTOM RIGHT: THE BEAVER JUNE 1940. BOTTOM LEFT: THE BEAVER DECEMBER 1943

HBC employees release beavers into the wild in the James Bay region of Quebec as part of a conservation plan to increase the local beaver population circa the 1940s. The image by an unidentified photographer appeared in the Winter 1976 issue in an article by D.W. Moodie and Barry Kaye about domesticating wild animals in Rupert's Land.

THE BEAVER WINTER 1976





Above: A white-tail fawn nuzzles an unidentified man described in the March 1953 issue as a “member of the former B.C. Police.” The man had been feeding bottled milk to the young deer.

Left: A murre clings to a rocky perch in the eastern Arctic. The photo by Lorene Squire appeared in the June 1939 issue alongside a story by J. Dewey Soper on birds of that region.

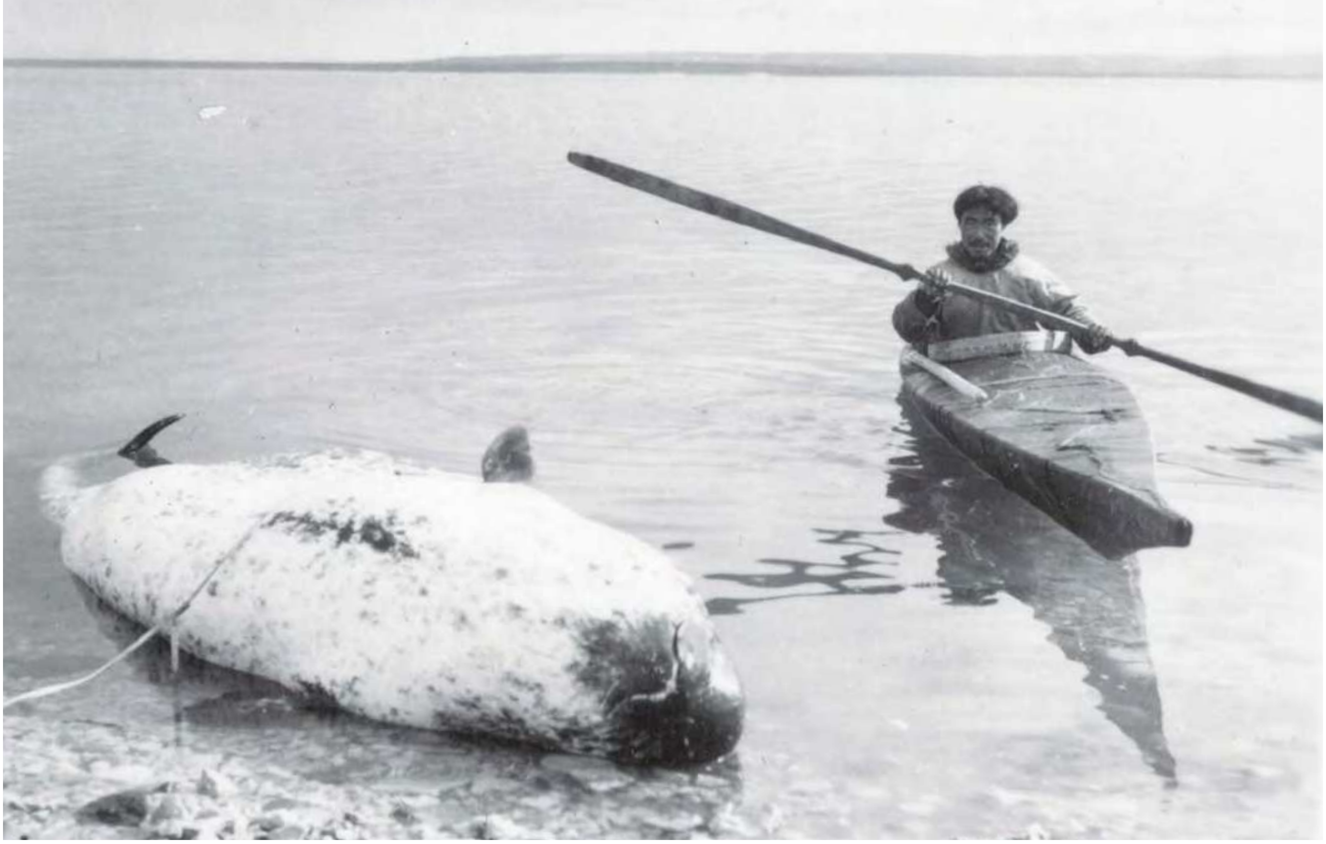
Right: Gwendolyn Anderson, left, and an unidentified friend, right, play with a husky puppy in 1946 at Pangnirtang, now known as Panniqtuuq, in what’s now Nunavut. Anderson was the daughter of HBC post manager George Anderson and Irene Timlick. The image by Percy Elsey appeared in the December 1946 issue.

TOP: THE BEAVER MARCH 1953; BOTTOM LEFT: THE BEAVER JUNE 1939

THE BEAVER 1946

Young raccoons cling to a pole in a photo by Leonard Lee Rue that appeared in the Summer 1965 issue.

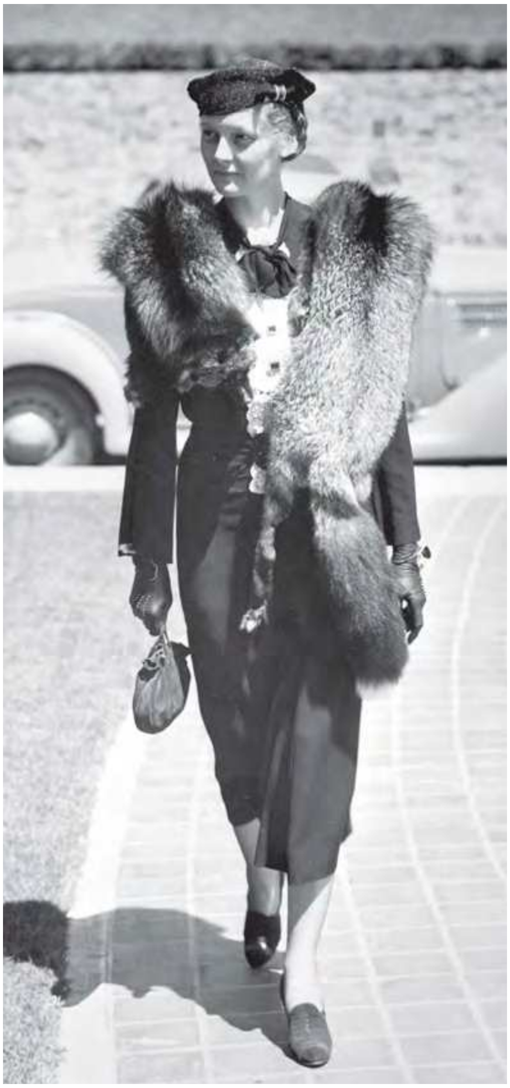
HBCA 1987/363-A-39/12



Above: Takolik, a hunter from Cape Dorset, in what's now Nunavut, displays a narwhal he killed in July 1949 while hunting in Cresswell Bay, off Somerset Island. The photograph is by L.A. Learmonth.

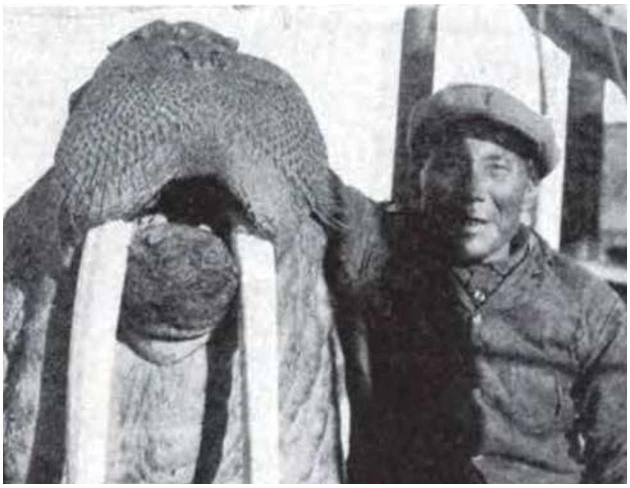
Right: An unidentified model wears a stole made from silver fox furs. The photo by an unidentified photographer appeared in an advertising feature in the September 1936 issue.

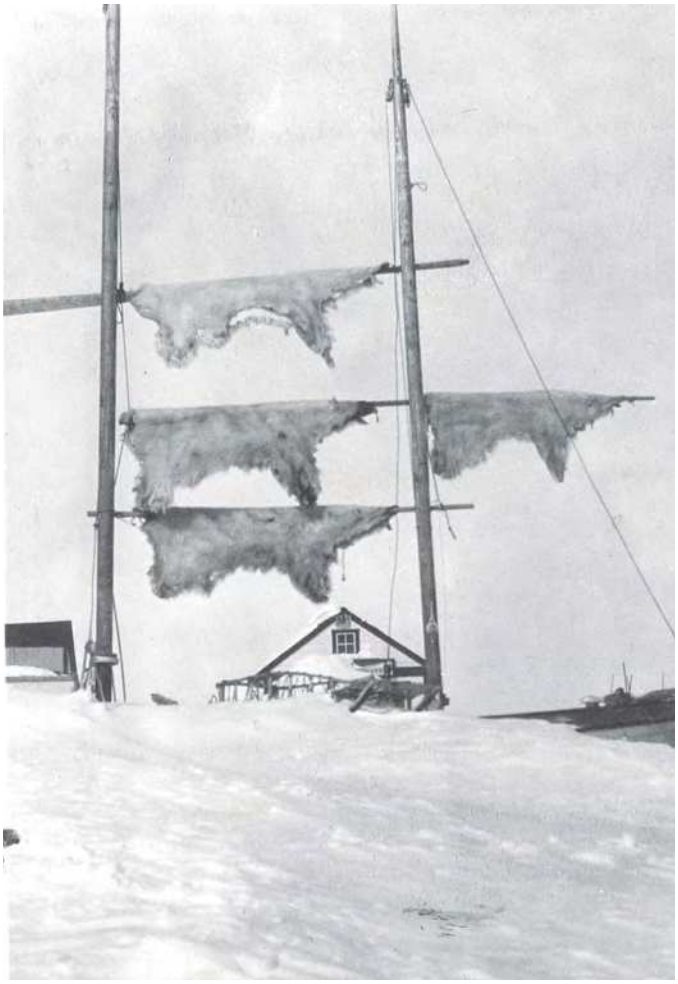
Below: A pack dog rests after a long journey on King William Island, in what's now Nunavut, in this 1939 photo by William Gibson.



TOP: HBCA 1987-363-E-344-007. BOTTOM LEFT: HBCA/1987-363-E-400-68. BOTTOM RIGHT: HBCA-1987-363-F-245-7

HBCA 1987/363-B-17/85



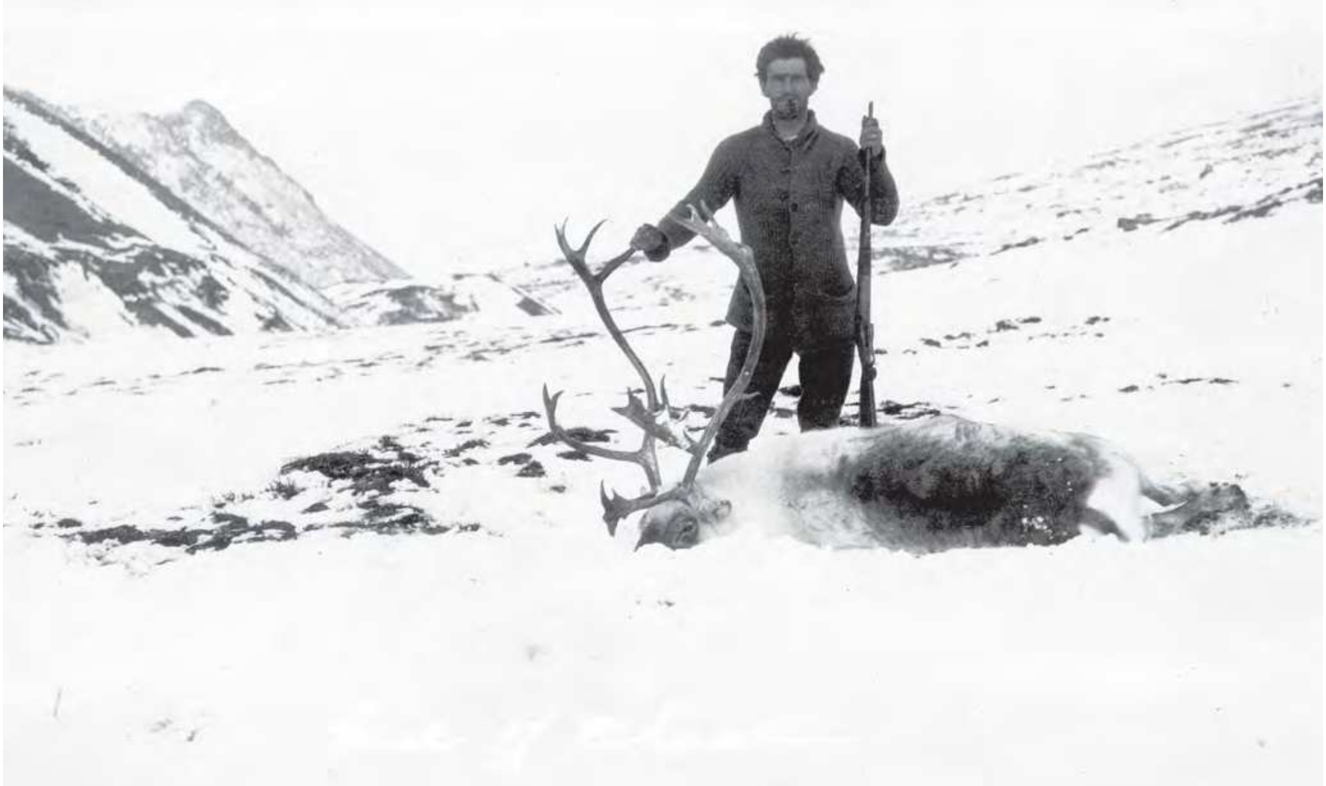


Opposite page: A polar bear plunges into a pool at the Quebec Zoological Garden in Charlesbourg, Quebec. The bears were captured by Inuit and brought south on the RMS *Nascopie* in 1936. The image appeared in the March 1938 issue.

Above: An Inuit hunter poses beside a walrus he killed in 1930. The image by Captain W.H. Gillen appeared in the June 1930 issue.

Right: Polar bear skins are hung to bleach in the sun at Baillie Island, N.W.T., in this photo by R.H.G. Bonnycastle from before 1940. Bonnycastle worked as an HBC district manager before helping to found the Harlequin book publishing company in 1949.

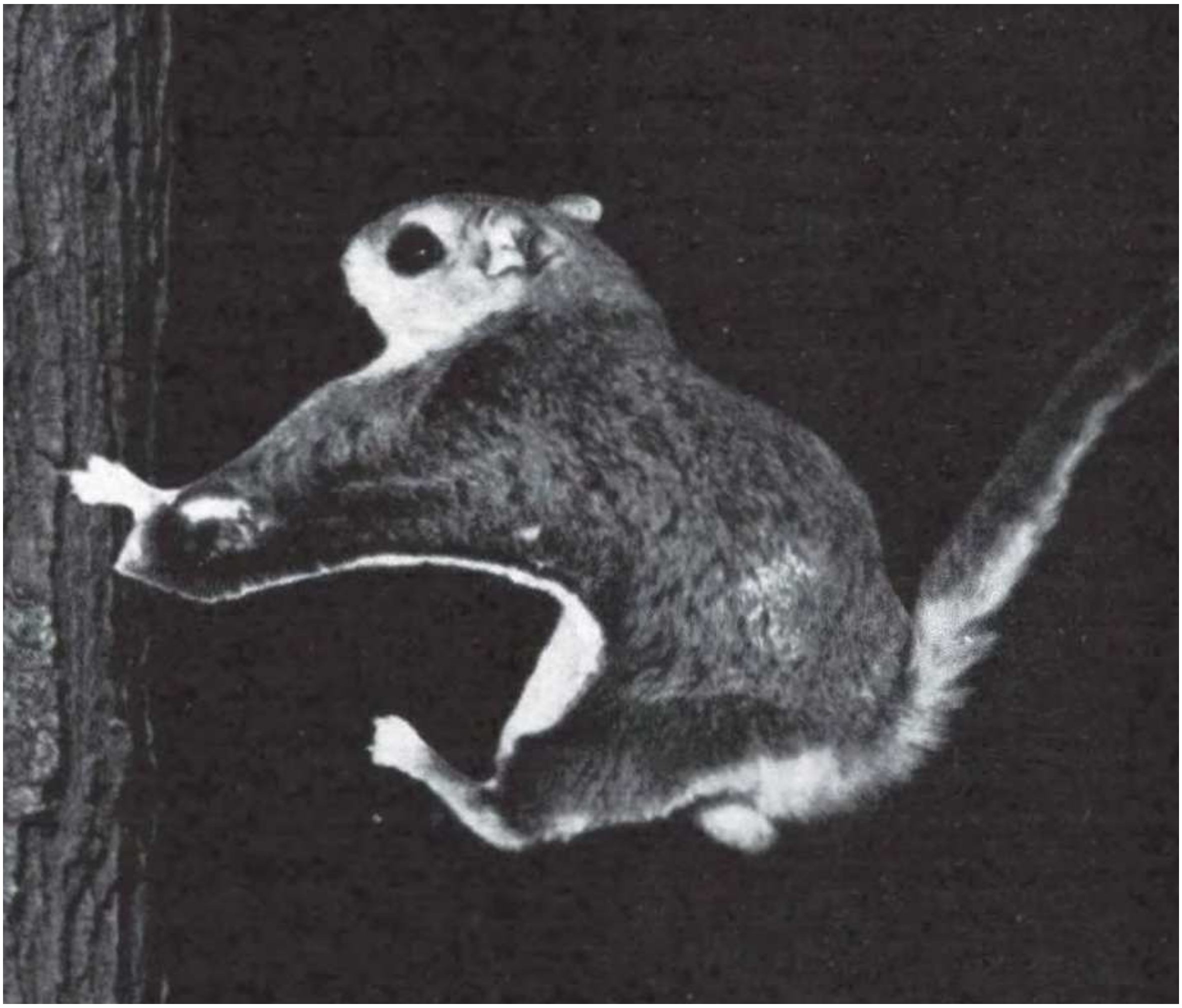
Below: J.W. Nichols, who worked at the HBC's outpost at Pond Inlet, in what's now Nunavut, displays a "trophy" caribou he killed while hunting circa 1921–26.

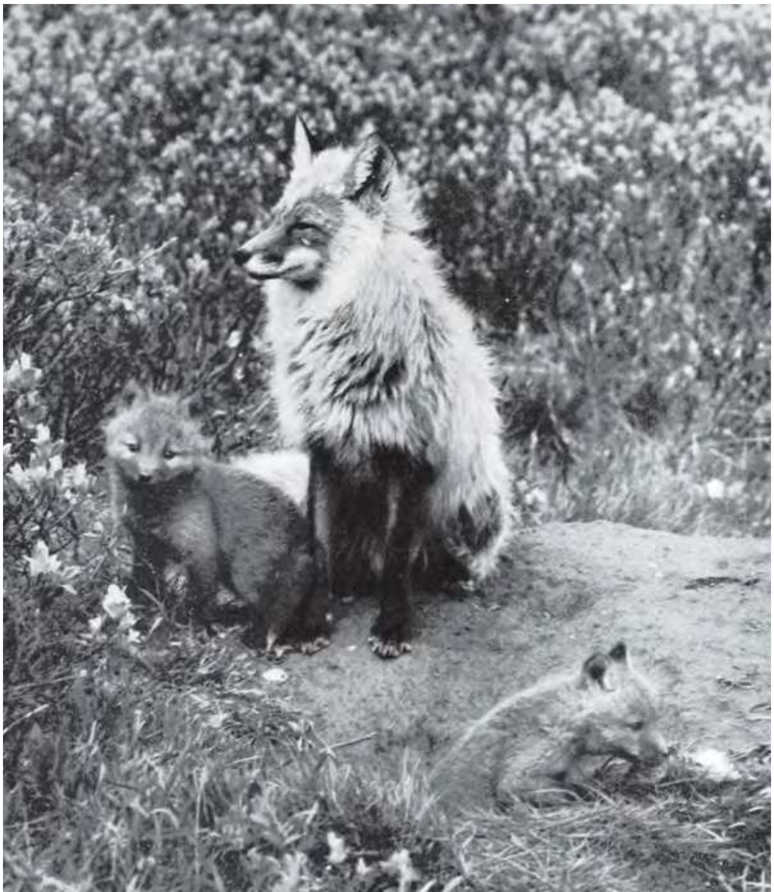


LEFT: THE BEAVER MARCH 1938. TOP RIGHT: HBCA.1987/363-E-344-001. BOTTOM: HBCA-2000-19-048

Hugo Watt, son of Maud Watt and HBC post manager J.S.C. Watt, hugs a husky pup at Rupert's House, now Waskaganish, Quebec, in 1936. The photo by Richard N. Hourde appeared in the September 1936 issue.

HBCA 1987/363-D-18II/18





Above: A flying squirrel soars through the air in 1968. The image appeared in the Autumn 1968 issue as part of a photo essay on squirrels by Leonard Lee Rue.

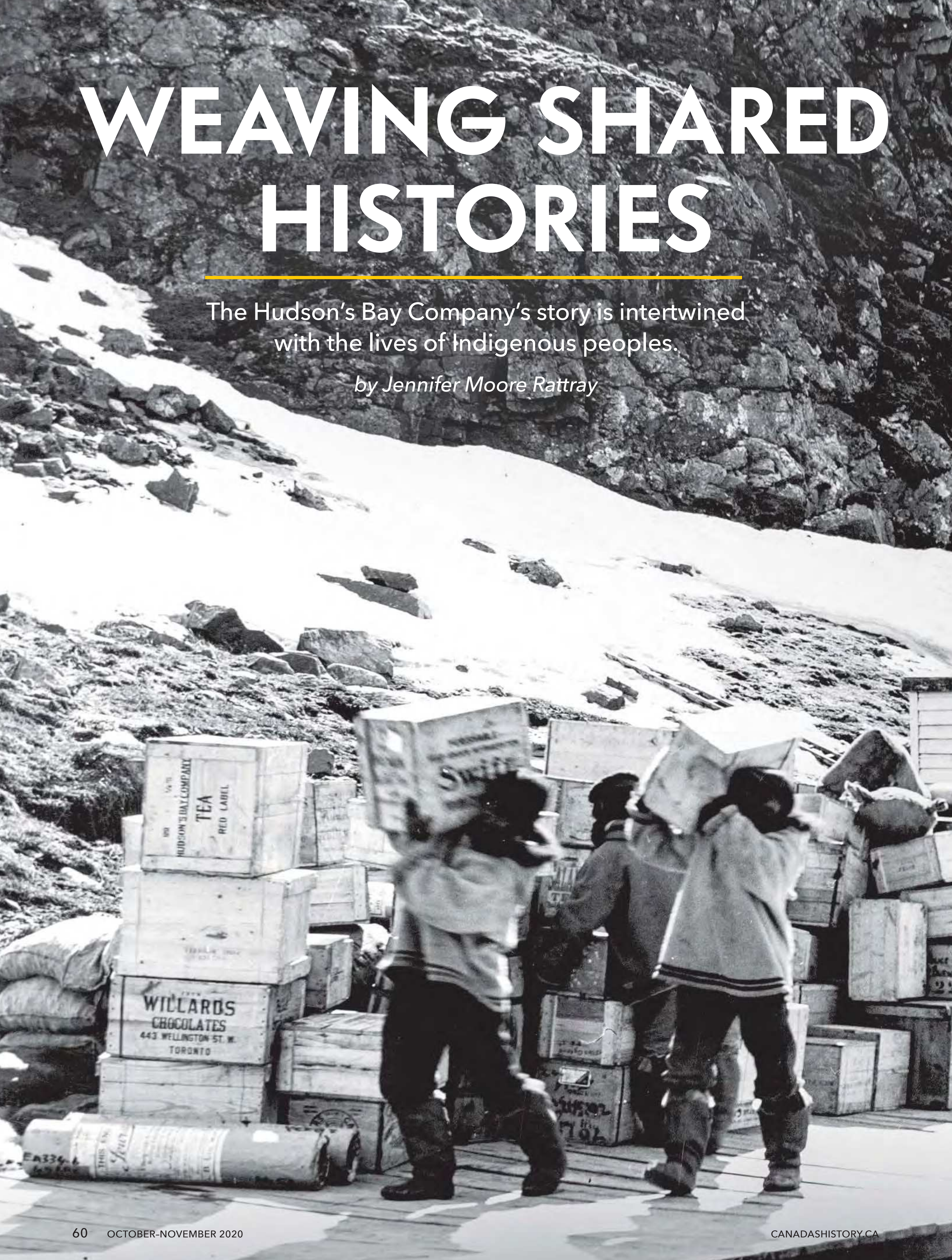
Left: A mother red fox keeps a careful eye on her kits in this photo by Leonard Lee Rue that appeared in the Winter 1968 issue.

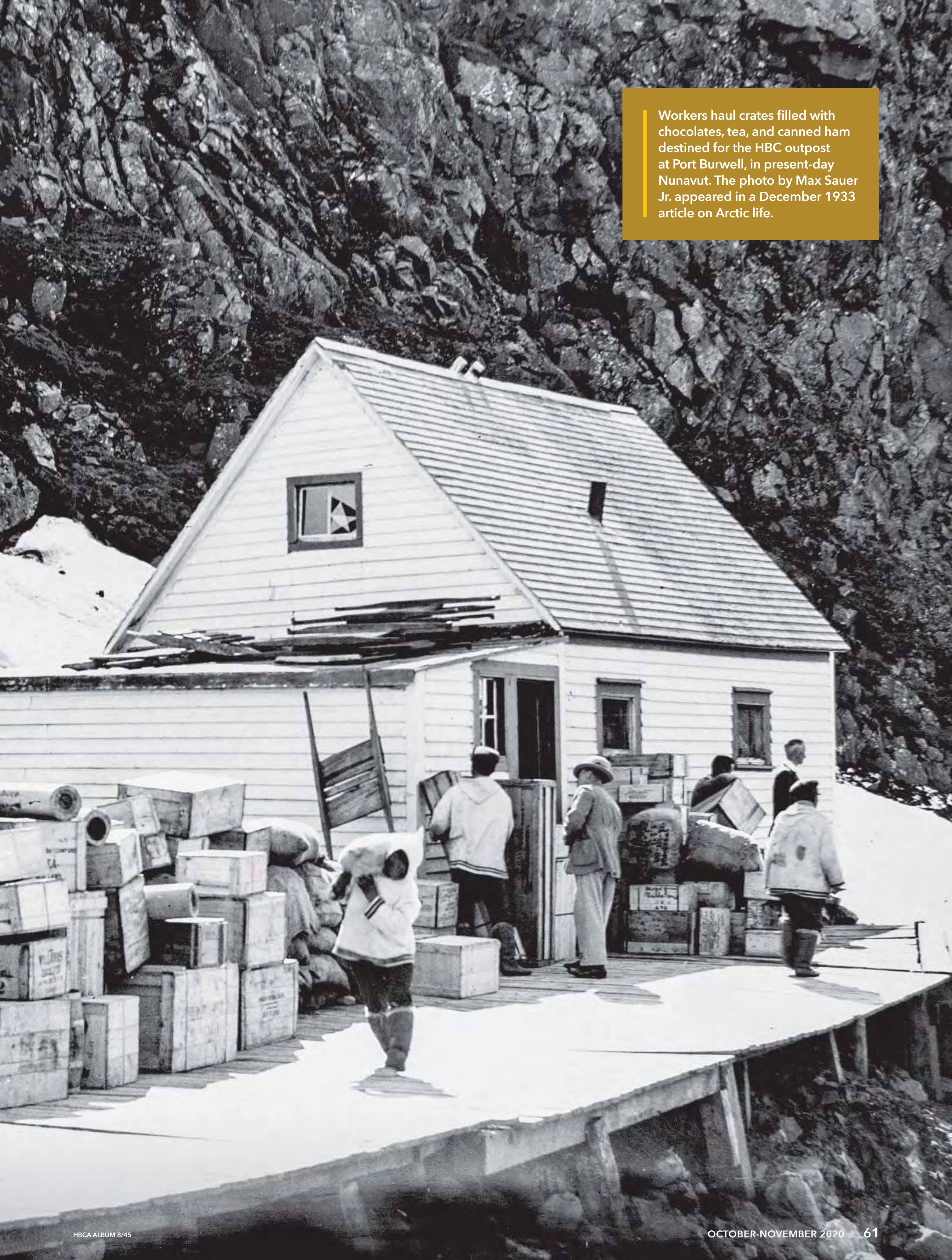
TOP: HBCA 1987-363-A-39-20/ LEONARD LEE RUE. BOTTOM: HBCA 1987-363-F-73-32/ LEONARD LEE RUE

WEAVING SHARED HISTORIES

The Hudson's Bay Company's story is intertwined with the lives of Indigenous peoples.

by Jennifer Moore Rattray


HUDSON'S BAY COMPANY
TEA
RED LABEL
WILLARDS
CHOCOLATES
443 WELLINGTON ST. W.
TORONTO



Workers haul crates filled with chocolates, tea, and canned ham destined for the HBC outpost at Port Burwell, in present-day Nunavut. The photo by Max Sauer Jr. appeared in a December 1933 article on Arctic life.

HBCA ALBUM 8/45

I remember the stripes — bright green, red, yellow, and indigo against the white background. I was in elementary school, and it was the late 1970s. I was ten, and my mother had chosen an HBC point blanket coat to keep me warm through the Winnipeg winter. It took me years to understand what that coat meant to my mother.

The history of the Hudson's Bay Company is entwined with the history of colonial Canada. It is the oldest company in North America and one of the oldest of its kind in the world. The history of the HBC is also the story of my family and of many others who are descended from both Indigenous and settler peoples — for I am the great-granddaughter of Cree hunters and trappers who have been on this land since the first sunrise and of Orkneymen who crossed a dark sea to join them.

The Orkney Islands at the tip of northern Scotland were populated by a rugged people whose heritage can be traced to the Vikings and the Scots. Hardened by bleak winters and icy North Sea gales, the Orkneymen's boat-handling skills and work ethic made them sought-after workers. Forced to leave their homeland to escape the poverty that came with British imperialism, they worked for half the price of men from London and soon made up the majority of HBC employees.

Beginning in the early eighteenth century, many Orkneymen opted to navigate the perilous North Atlantic, sailing past Kalaallit Nunaat (Greenland) and through the Arctic Archipelago to York Factory — built in 1684 as the HBC's main trading depot on Hudson Bay. There, in what's now Manitoba, they carved out new lives for themselves.

Throughout the 1700s, my Cree family trapped and hunted, selling beaver, mink, marten, and other furs to the HBC.

Then, in the 1800s, men like my great-great-great-great-grandfather William Moar began to work for the HBC, signing his name with an X on a contract at York Factory in 1830 as a labourer earning fifteen pounds sterling a year. In turn, his son William, and then his grandson Philip Moore, joined the Company of Adventurers at Fort Albany, one of the original HBC posts on James Bay, in what is now Ontario. Philip signed on in the summer of 1870 as an apprentice labourer on his way to becoming a clerk, his signature elegant and clear.

Another great-great-great-great-grandfather, William Papanekis, a leading Cree hunter, traded with the Hudson's Bay Company for almost eighty years near York Factory and then at Norway House.

His son, Samuel Carne Papanekis, worked as a steersman, hunter, and trapper for the HBC until 1870. In that year, a major smallpox outbreak occurred in what's now Alberta, and Samuel led a relief expedition of twenty boats and 160 men hundreds of kilometres up the North Saskatchewan River to bring supplies to people too ill to provide for themselves. The expedition saved many European settlers from starving, but the effort claimed his life.

Samuel's sacrifice left his wife, Nancy Ross Papanekis, to provide for their many children. Thanks to her determination — and a network of community relationships upon which she could rely — Nancy and most of their children survived.

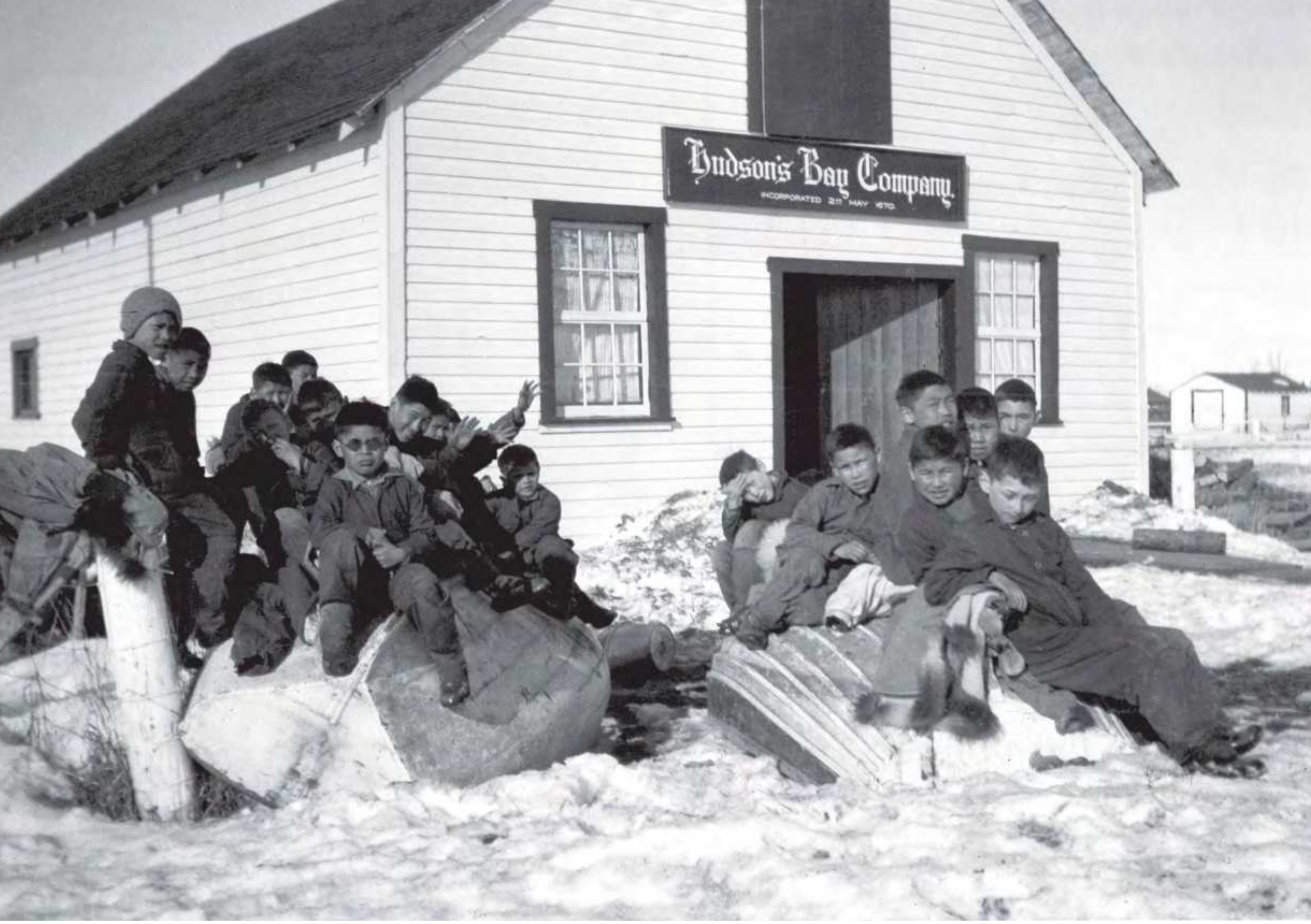
Although their lives have often been left in obscurity, women made critical contributions to the fur trade. They fished, gardened, made clothing, pemmican bags, and canoes, netted snowshoes, snared animals, and skinned and stretched furs. They also acted as teachers, midwives, medicine people, and leaders within traditional governance systems. At times, women operated HBC trading posts on behalf of their male relatives who were ill or away.

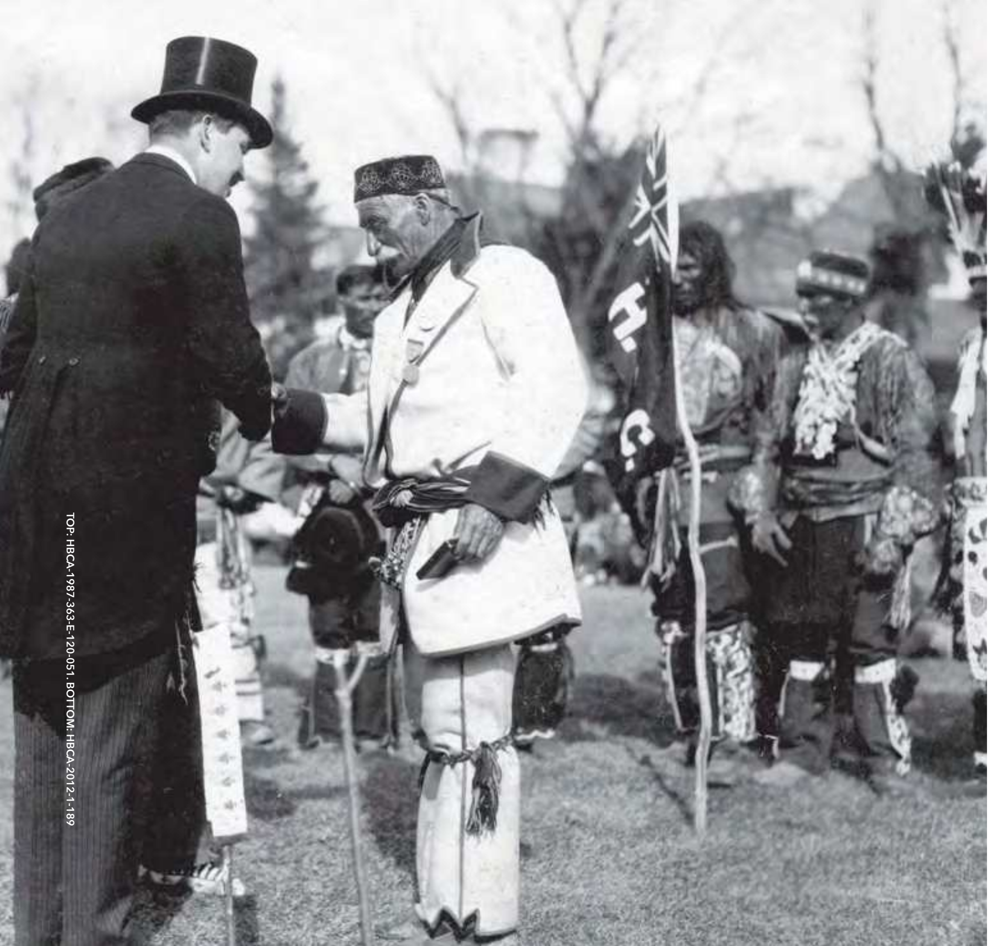
Seven generations ago, the wife and daughter of my ancestor Keekeekuthinis traded on their own accounts in the Norway House HBC account books of 1812–13. But their names have been erased, thanks to patriarchal and colonial identification systems that defined these women only by their male relationships.

Despite having status in the community and trading independently, they are anonymous and nameless, a dehumanizing legacy that is perpetuated today in the violence inflicted upon Indigenous women and girls. Yet, while I may not know my ancestors' names, I do know that women's social networks played crucial roles in creating

CANADA
"FARM-FRESH"
EGGS
Armour

TOP: THE BEAVER MARCH 1945


Hudson's Bay Company.
INCORPORATED 2ND MAY 1670.



TOP: HBCA-1987-363-E-120-051. BOTTOM: HBCA-2012-1-189

Opposite page, top: HBC employee Kent Hunt hoists crates of "farm-fresh" eggs at the company's outpost at Arctic Bay, in what's now Nunavut, circa 1945. The photo by D.W. Munro appeared in the March 1945 issue.

Above: Residential school students in Aklavik, N.W.T., play near an HBC warehouse during a break in classes in 1943. Photograph by Richard N. Hourde.

Left: HBC Governor Sir Robert Kindersley presents medals to First Nations leaders to mark the 250th anniversary of the company in 1920. This ceremony was possibly held at Lower Fort Garry, near Selkirk, Manitoba.

and maintaining trade relationships; their hard work sustained their families and their communities.

I would know little of this without the post journals within the Hudson's Bay Company Archives at the Archives of Manitoba, as well as the more than twenty-five thousand artifacts of the HBC Collection at the Manitoba Museum, both collections located in Winnipeg.

Today, the records, images, maps, and artifacts are used in all manner of historical and environmental research, as well as by family historians. The archives and the collection help us connect to our own histories while discovering our collective history as a country.

However, that story is complicated and sometimes uncomfortable, because the archives tell the story of colonization. Consider the story of "Rupert's Land" and the audacity of an English king, an ocean away, giving territory in North America, via a royal charter, to his cousin, Prince Rupert, and two entrepreneurial French traders in 1670. The trading area was vast — eight million square kilometres covering much of what is now the Prairie provinces, northern Ontario and Quebec, and part of Nunavut.

Centuries later, we continue to feel the impacts of that royal decree. The HBC's trading monopoly effectively meant that the company became the de facto government of the region for two centuries. In 1869, when the HBC transferred control of Rupert's Land to Canada, it was compensated with both money and land elsewhere that it could develop and sell to the waves of settlers entering the West.

For Indigenous peoples, the history of contact with European newcomers is often painful. It's the story of economic change and upheaval, as well as of diseases that devastated our communities. It's the story of First Nations and Inuit and Métis peoples being caught at first between the warring superpowers of England and France and, later, between the United States and the British colonies that in 1867 became Canada.

It is also the story of the Treaties between First Nations and the Crown that have never been honoured and of the harmful impacts of the *Indian Act*, residential and day schools, the Sixties Scoop, and more.

With this in mind, how are we to view the legacy of the HBC, or the thousands of images and artifacts created and collected by the company over the centuries — many of which portray Indigenous peoples?

For me, those images depict the beauty, strength, and resilience of our ancestors. As the children of the fur trade, we are intertwined with Canada's history but are often invisible in the Canadian narrative. We are the sum of all the sacrifices our ancestors have made so that we could be here.

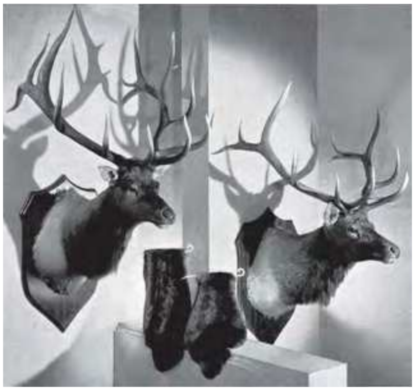
That is what the bright green, red, yellow, and indigo stripes meant to my mother. The HBC coat was a memory, as were all the point blankets in our home — heirlooms to be pulled out every fall when the air became crisp and the leaves began to turn. The blankets were a point of pride and a symbol of our family history. The coat was the gift of my ancestors, and she was wrapping me in it, and in them.

The HBC story is a tale of incredible adventurers — men and women, Indigenous and settlers — who together created a company that has lasted for more than three and a half centuries. But the birth of Canada is also the narrative of exploitation, stolen lands, and the destruction of a way of life.

Canada is a country founded on the fur trade and once-fashionable beaver hats, a nation raised on colonial laws, policies, practices, principles, systems, and structures. Nevertheless, we have an opportunity to move forward together in a new way.

In this time of reckoning and reconciliation, in this year where we mark the 350th anniversary of the Hudson's Bay Company and the one hundredth anniversary of *The Beaver* magazine (now *Canada's History*), let's acknowledge our past and build on those once-critical relationships. Let's create the country our ancestors dreamed of and negotiated for, whether they were here at the beginning, or in 1670, or arrived at any point in the last 350 years.

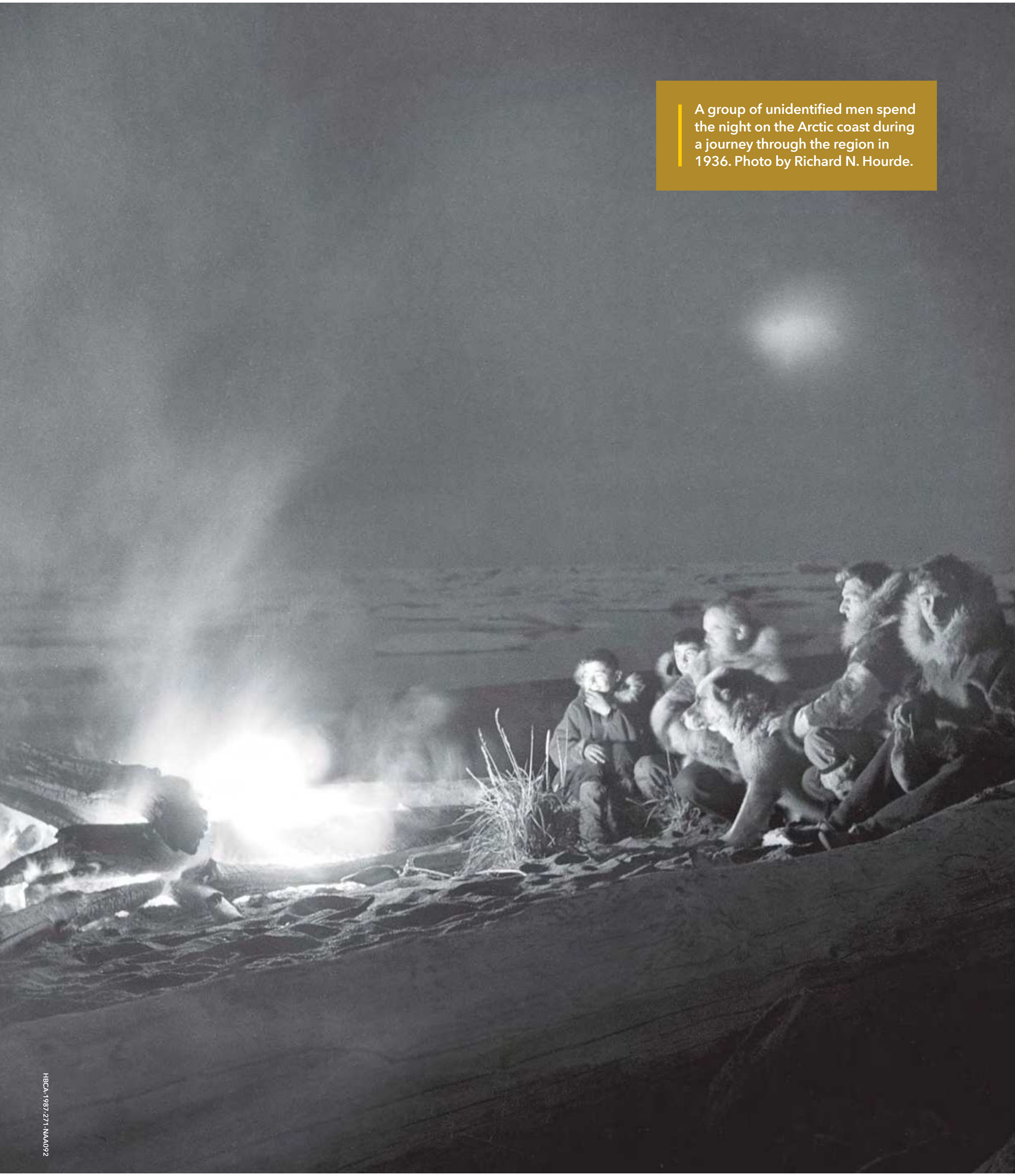
The symbolism inherent in the HBC blanket is complex. Let's see the iconic HBC stripes in all their complexity and recognize Canada's full history. This is what will determine our future.



Above: Two elk heads and two beaver pelts – HBC's traditional "rent payment" to the British Crown as required under the royal charter of 1670. The items were presented to King George VI in 1939. The image appeared in the June 1939 issue. Photographer unknown.

Below: An unidentified skier carries an HBC point blanket on his back while skiing in the Swiss Alps in 1933. The photo by Captain Alan H. D'Egville appeared in an article about the global popularity of HBC point blankets.

TOP: THE BEAVER JUNE 1939; BOTTOM: THE BEAVER SEPTEMBER 1933



A group of unidentified men spend the night on the Arctic coast during a journey through the region in 1936. Photo by Richard N. Hourde.

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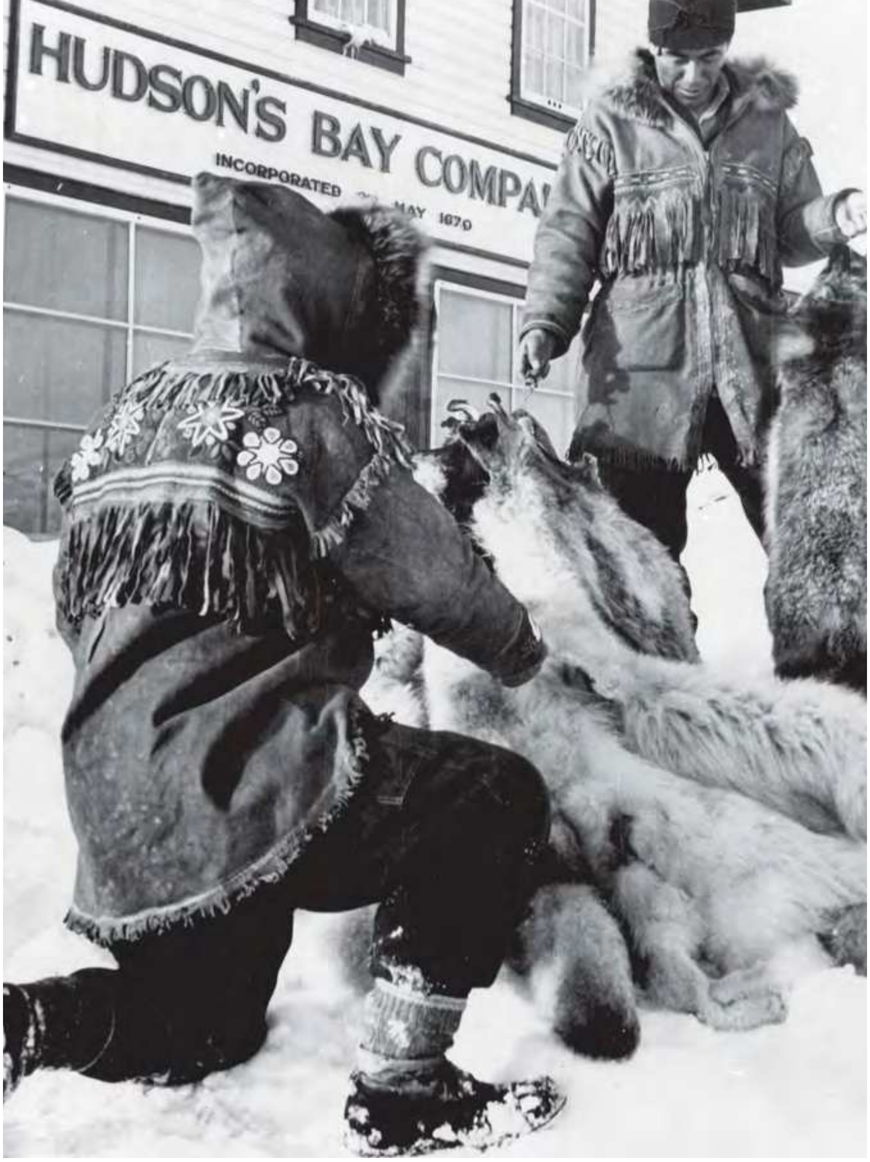
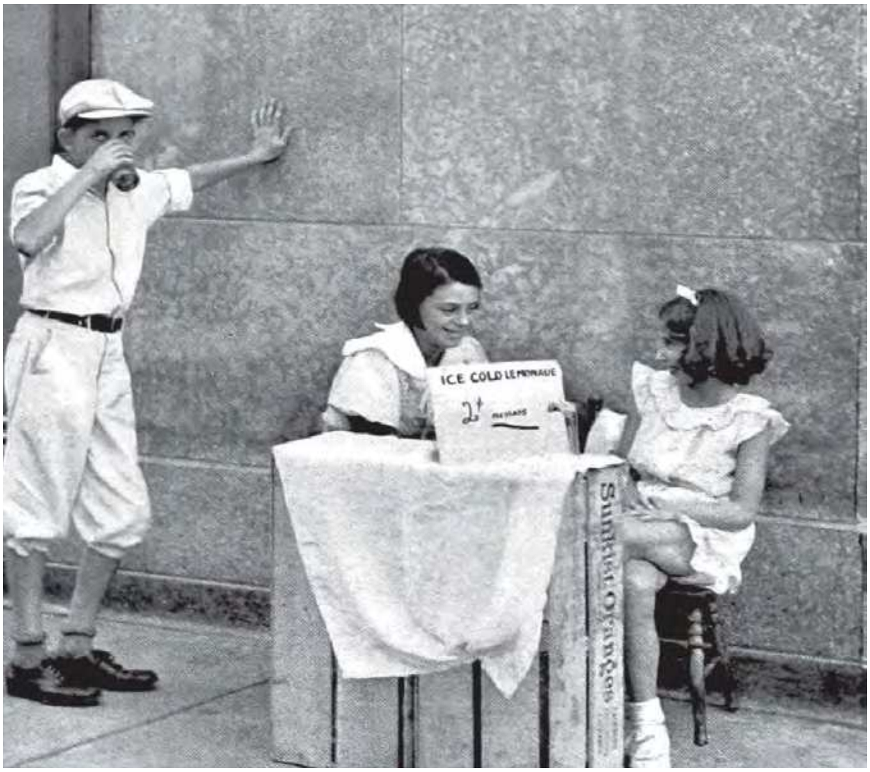




Above: Unidentified staff at HBC's Winnipeg coffee plant ham it up in a photograph taken in 1938. The image by an unknown photographer appeared in the December 1938 issue.

Left: Trappers with wolf and fox furs arrive at an HBC store in northern Manitoba circa the late 1940s.

Bottom left: With the temperature nearing thirty-eight degrees Celsius, a pair of young entrepreneurs enjoy brisk lemonade sales — at two cents per glass — outside the HBC's Winnipeg department store. The image appeared in the September 1936 issue. Photographer unknown.

Opposite page, top left: A Sahtu Dene woman, possibly Marie Kochon, holds two armfuls of furs at Colville Lake, N.W.T., in 1974. The image appeared in an Autumn 1974 essay about the community.

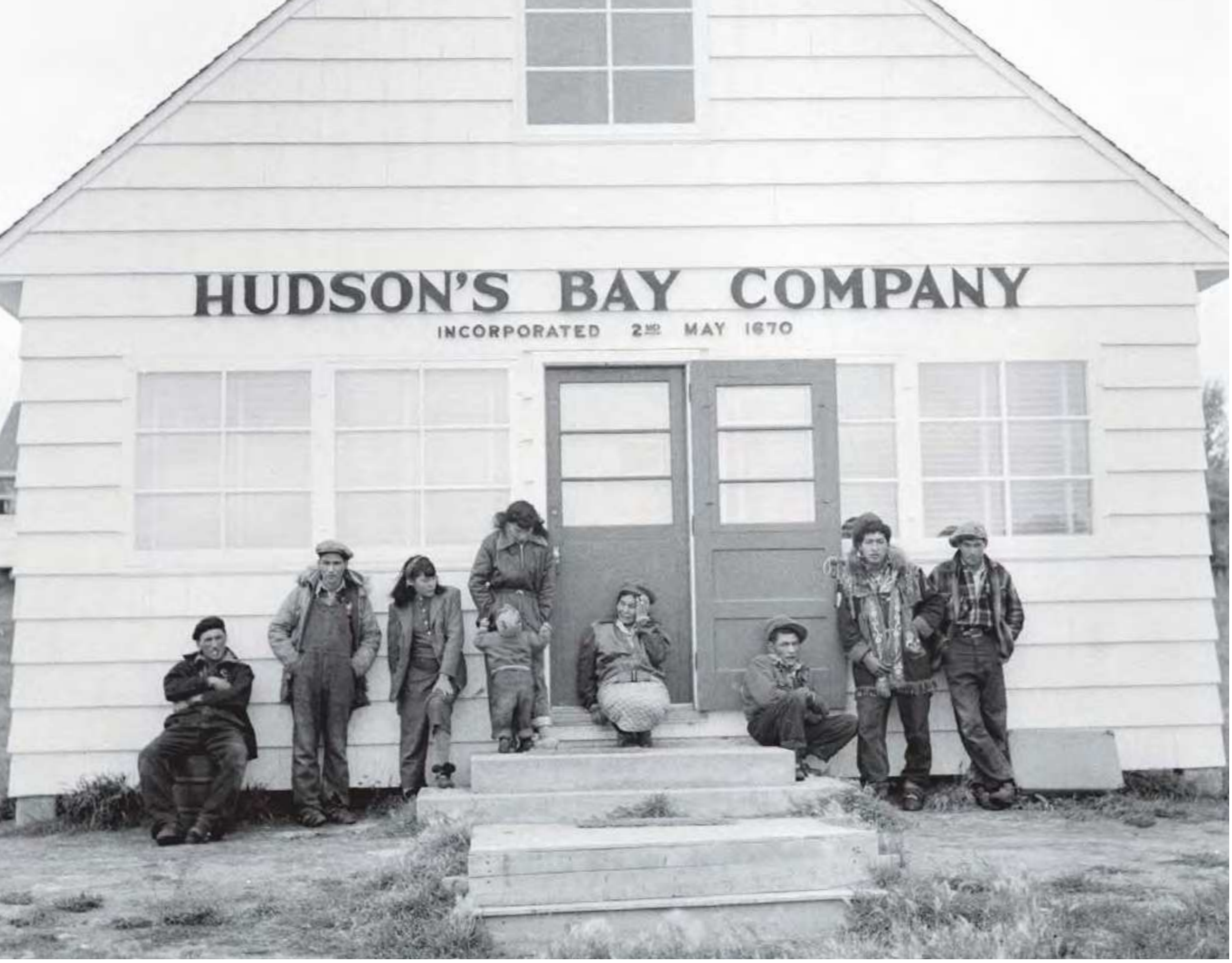
Opposite page, top right: Women model HBC fur coats in a photo essay on daily life at HBC's major Canadian department stores. The image by an unidentified photographer appeared in the December 1937 issue.

Opposite page bottom: Joe Keeper, left, a member of the Norway House Cree Nation, trades with Cree trapper Isiah Clark at the HBC post in Norway House, Manitoba. Keeper was a First World War veteran and a runner who competed in the 10,000-metre race at the 1912 Summer Olympics in Stockholm, Sweden.

TOP LEFT: HBCA-1987-363-T-200-22A. BOTTOM LEFT: THE BEAVER SEPTEMBER 1936. TOP RIGHT: HBCA 1987/363-E-725/2

FREE BOOK
WHITE FLOUR
FORT GARRY TEA
BAKING POWDER
WHEAT-HEARTS
Pearl
IMPERIAL MIXTURE

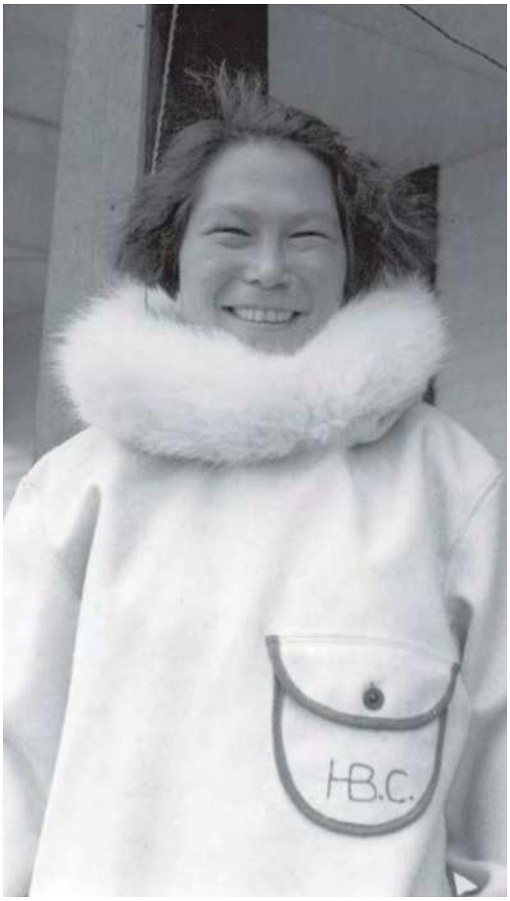
TOP LEFT: THE BEAVER AUTUMN 1974. TOP RIGHT: THE BEAVER DECEMBER 1937. BOTTOM: HBCA-1987-363-N-41-1-4

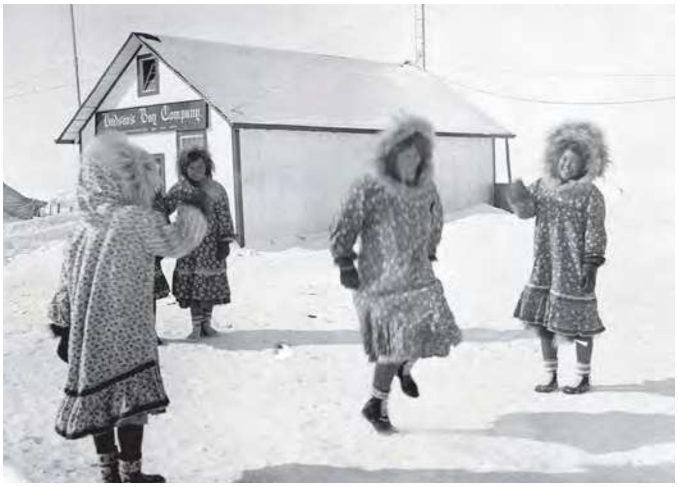

HUDSON'S BAY COMPANY
INCORPORATED 2ND MAY 1670

Above: Members of what is today the O-Pipon-Na-Piwin Cree Nation at South Indian Lake, Manitoba, pose for a photo outside the local HBC outpost, date unknown.

Right: An Inuit woman identified only as Marie models a parka she created for HBC post manager Norman Ross. Marie was the housekeeper of the HBC post at Great Whale River (today known as Kuujjuarapik, Quebec). Photograph by A.F. Sherzer.

Below: Inuit girls skip rope in front of an HBC building at Coppermine (present-day Kugluktuk, Nunavut) in 1946. Photograph by L.A. Learmonth.




Hudson's Bay Company

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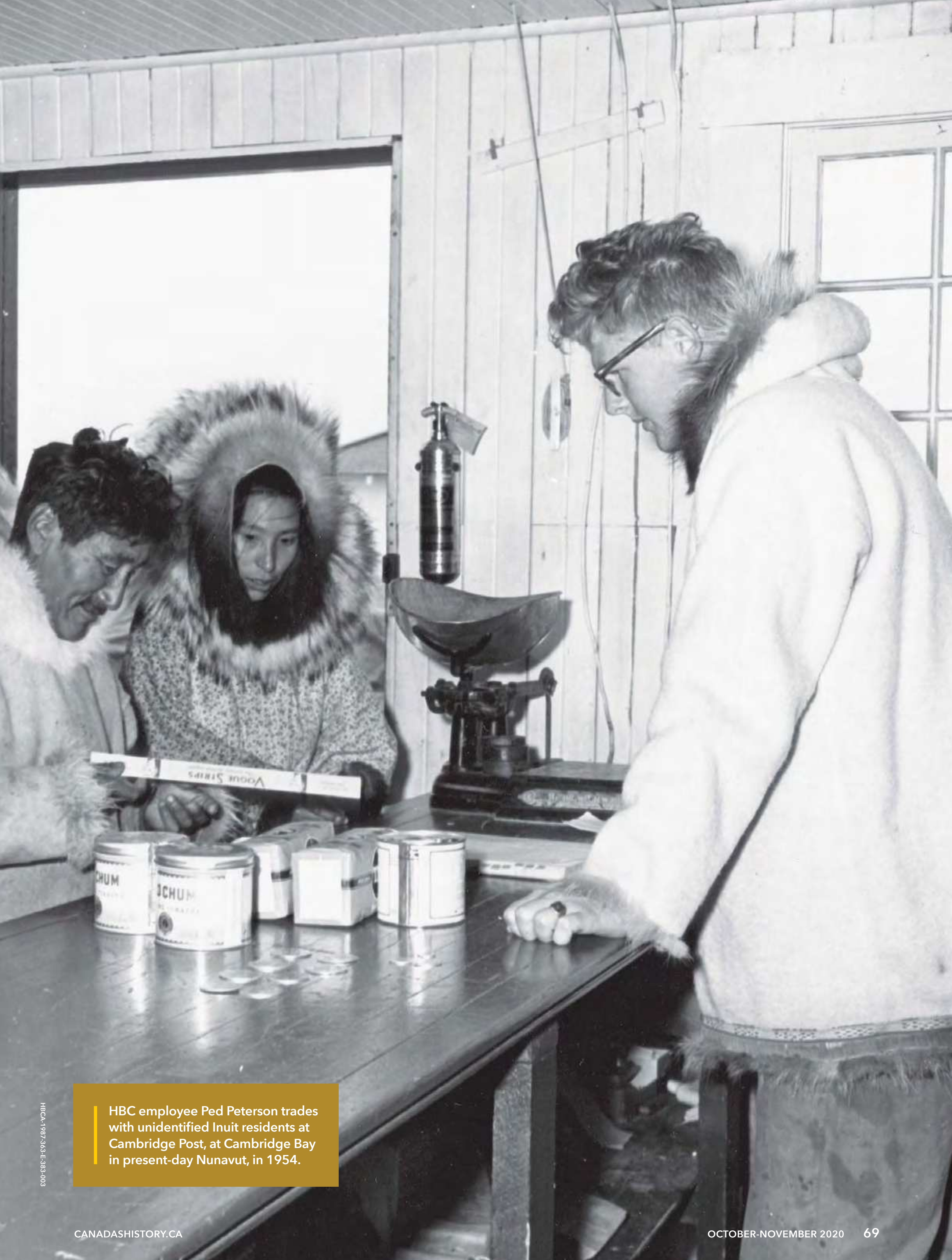
Vogue Strips
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HBC employee Ped Peterson trades with unidentified Inuit residents at Cambridge Post, at Cambridge Bay in present-day Nunavut, in 1954.

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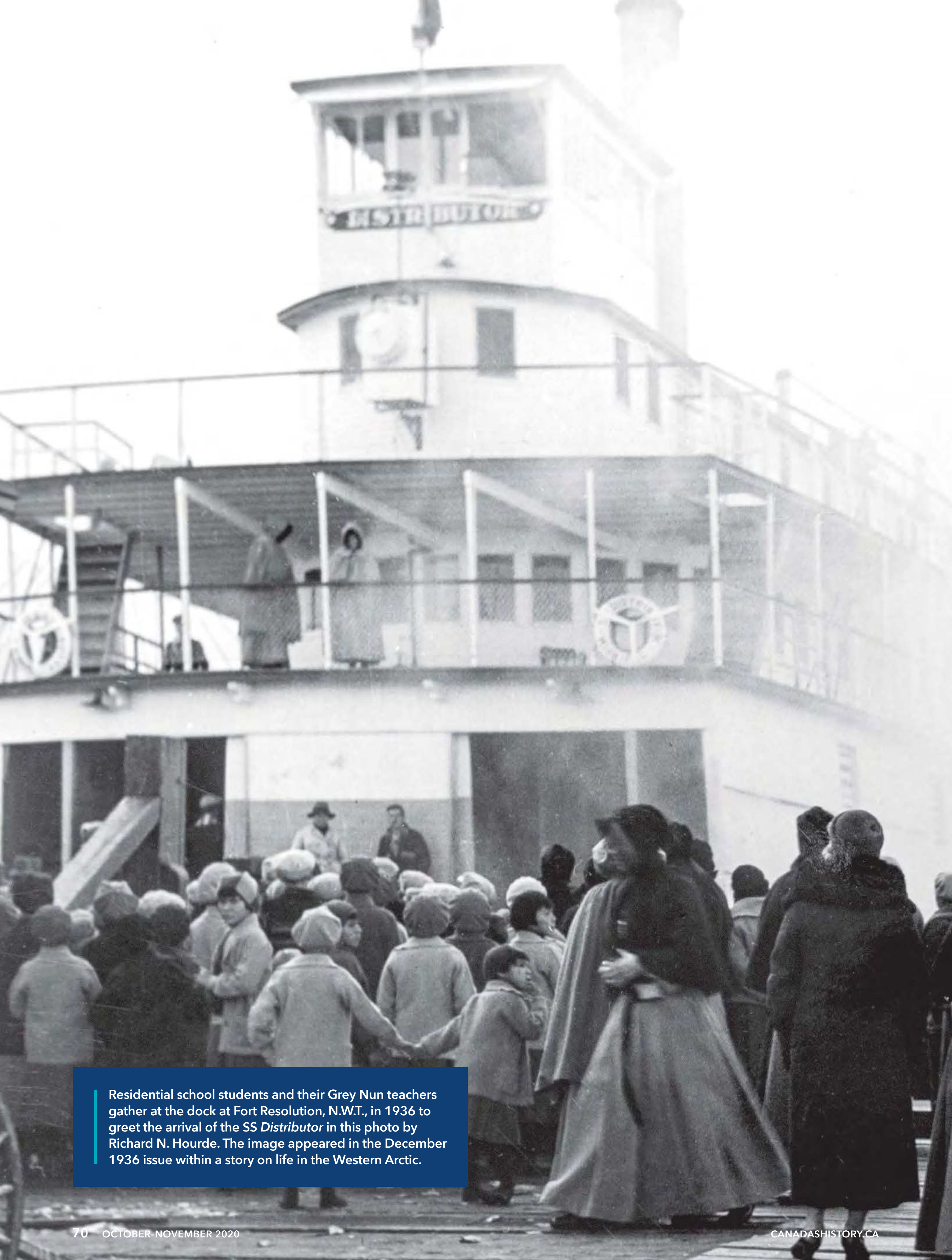


Residential school students and their Grey Nun teachers gather at the dock at Fort Resolution, N.W.T., in 1936 to greet the arrival of the SS *Distributor* in this photo by Richard N. Hourde. The image appeared in the December 1936 issue within a story on life in the Western Arctic.

ON THE MOVE

From kayaks and dogsleds to snowmobiles and steamships, changes in transportation technology transformed both Indigenous and non-Indigenous societies.

by Ken McGoogan and Mark Collin Reid

HBCA-1987-271-NAB099

In October 1920, the inaugural issue of *The Beaver* featured an adventure tale that illustrated the incredible challenges of traversing the North at the time. "Into the Arctic Three Thousand Miles by Canoe Without Indian Guides," told the story of Hugh Kindersley, son of HBC Governor Sir Robert Kindersley, as he "laid aside the raiment of urban civilization and paddled, tracked [and] camped" from Edmonton to Fort Yukon in Alaska.

After weeks of propelling a nearly 5.5-metres-long canoe along the Athabasca and Mackenzie rivers, Kindersley's crew tackled Yukon's Rat River — "a narrow torrent of rushing glacier water" stretching nearly one hundred kilometres through the Rockies. Trudging "at the slow pace of 4 to 5 miles a day (seven or eight kilometres)," the team faced all manner of hardships, from insects, to harsh weather, to dwindling rations.

"Up the Rat we struggled with the blazing heat of the day in our faces and icy water below," Kindersley wrote. "My face was covered with the blood of crushed mosquitoes. Our food supplies ran low. Several packages fell overboard and were lost in the torrent. Then for seven days we travelled under toil and fatigue with only three days' rations."

Kindersley called the adventure "one of the most interesting of a lifetime." But it's telling to note that for his return journey he traded in his canoe for the comforts of a steamship berth from Fort Yukon to Vancouver. It's also worth noting that *The Beaver*'s editors took great pains to point out that the journey was made without "Indian Guides" — an acknowledgement of the expertise of Indigenous peoples in traversing the extreme environments of the North.

In this age of satellite communication and space travel, it's difficult to fathom just how remote and inaccessible northern Canada was for most Canadians a century ago.

Back then, travel through the region often involved arduous journeys on horseback, by dogsled, or on foot. Automobiles weren't practical or effective in rough, remote terrain, leaving rivers and streams to be the superhighways that carried Canadians by sail, paddle, and oar into the interior. For Canadians living in southern towns and cities, "the North" was more of a notion than a destination, something in which to take pride and over which to take ownership, but not a place to visit.

For Indigenous peoples, transportation was vital to survival itself. Over thousands of years, Inuit and First Nations peoples developed unique technologies that utilized available resources while they embraced and adapted to technological change. When Indigenous peoples encountered European newcomers, transformation flowed both ways, as we can see in images from the past one hundred years of *The Beaver*.

Let us look back to June of 1850, when explorer and HBC Chief Factor John Rae, having taken charge of the Mackenzie River District, started upriver from Fort Simpson in what's now the Northwest Territories with about fifteen men and five boats heavily laden with furs destined for Europe.

For nine days, from two o'clock in the morning until eight or nine at night, Rae and his men beat south against the current, halting briefly for breakfast, eating dinner only after landing at night, and snacking on pemmican when they could. The journey involved repeated portaging and tracking or hauling the boats from the shore by using a rope. An accompanying Royal Navy officer named William Pullen reported: "I never saw toil to equal, for endurance and severity, that of the Hudson's Bay Company's servants during the summer season."

It's no wonder that in the 1880s, when the HBC began sending steam-driven paddlewheelers to ply the Mackenzie, those who lived and worked in the vicinity — among them many Indigenous people — welcomed this technological advance with enthusiasm. The large photo that opens this section, which depicts the reception accorded the SS *Distributor* at Fort Resolution on Great Slave Lake, turned up in *The Beaver* in December 1936.

By then, this sternwheeler — which was fifty-four metres long and could carry 250 passengers — had been working in the district for a dozen years. Three times a year it would push barges down the Mackenzie to the Arctic coast and then make the difficult return journey against the current.

For the HBC traders and those they hired, the paddlewheelers eliminated much of the

Hudson's Bay Company.

Some Famous HBC Ships

Above: Tall ships were crucial to the early success of the HBC, transporting employees, furs, and supplies between Europe and North America. Here, a page from the September 1932 issue recalls famous HBC tall ships, including the ketch *Nonsuch*, which sailed to Hudson Bay in 1668–69.

Opposite page: An Inuit man, possibly named Amittiliak, carries supplies on his back in 1939 in a photo by William Gibson. The photo was possibly taken on King William Island in what is now Nunavut.

TOP: THE BEAVER SEPTEMBER 1932

HBCA HB13-004795

need for paddling, portaging, or tracking — forever changing the lives of the people living in regions serviced by these boats.

Conversely, Indigenous peoples shared their technologies with the newcomers. In the subarctic, the canoe obviously took pride of place; it was by far the most efficient means of travel in the beaver-rich woodlands. During winter, snowshoes — another Indigenous technology — were vital tools.

They quickly became central to the fur trade, and HBC men newly arrived from Britain and from Orkney, an archipelago in the northern reaches of Scotland, would set out to become expert (and sometimes competitive) snowshoe walkers. As for notable incidents, in 1770 the great Dene chieftain Matonabbee famously came upon HBC explorer Samuel Hearne, lost and floundering through heavy snow in his moccasins, having been abandoned by his guides. Matonabbee saved his life by providing the requisite travel technology — snowshoes.

Inuit innovations such as the kayak and the dogsled — today considered synonymous with Canada's North — were adopted by the most successful European explorers. For instance, in 1847, John Rae noticed during his first High Arctic journey that an Inuit travel companion, Kei-ik-too-oo, was driving dogs over the ice far more quickly than he could. He sought an explanation, learned about icing sled runners, and followed the practice ever after. Other Inuit taught Rae how to build temporary snow houses in an hour. In 1851, while searching the southwest coast of Victoria Island for survivors from the lost Franklin expedition, Rae proved able to travel great distances at extraordinary speed because he had adopted such Inuit technologies and modes of travel. Nor was he the only one.

Half a century later, the Norwegian explorer Roald Amundsen spent two winters among the Inuit of King William Island and learned how to drive and maintain a team of sled dogs. Thanks to those teachings and that experience, Amundsen knew better than to bring ponies to Antarctica, as Robert Falcon Scott did, and so succeeded in becoming the first explorer to reach the South Pole.

Meanwhile, and in return, Europeans introduced such complementary modes of travel as sailing ships like the *Nonsuch*. The original ship — whose name, "None Such," proclaimed its uniqueness — sailed into Hudson Bay in 1668 and, upon returning to England, gave rise to the 1670 charter that launched the HBC.

Sailing ships brought trade goods that otherwise would never have reached Canada's Indigenous peoples. The introduction of these goods transformed Indigenous societies for better and for worse.

As the twentieth century progressed, technological change grew increasingly rapid. Canoes and snowshoes gave way to outboard motorboats, snowmobiles, and all-terrain vehicles. The sky, so long the domain only of birds, was soon filled with float, cargo, and passenger planes. Improvements in transportation proved to be both a blessing and a curse for Indigenous communities buffeted by unwanted outside influences.

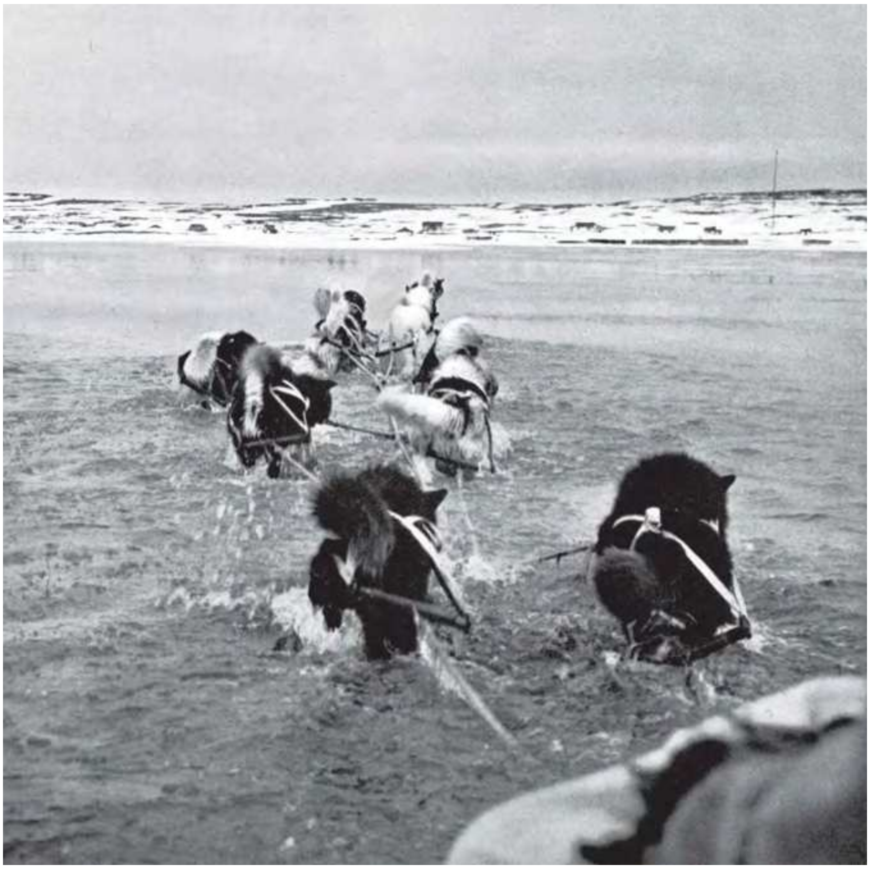
And so into the future it continues: canoes and snowshoes travelling one way, Ski-doos and four-wheelers the other, all of them shaping the North, all of them finding their way into *The Beaver*.

Above: From left, HBC clerks H.F. Harman, J.S. Braidwood, and G.L. Bellingham warm by a fire in 1904 after snowshoeing along the frozen Assiniboine River west of Winnipeg. The photo is by E.J. Ransom.

Bottom: Drifting snow covers an idle dogsled seen in a 1950 photo by Richard Harrington. The image appeared in the December 1950 issue in a photo essay on dogsleds.

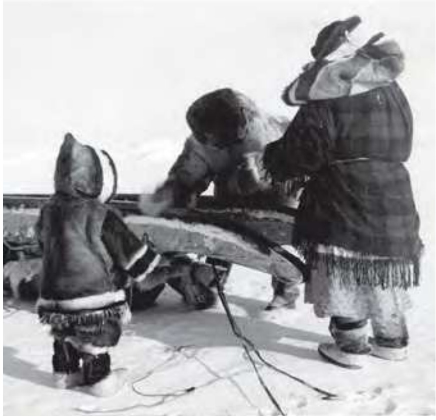
Opposite page, top: A group of men stop for a meal of dried deer meat and tea during a dogsled journey in 1944. The photo, by J.H. Webster, shows, from left, Kamingoak, Rev. Canon James Harold Webster, Tupilak, and an unidentified man.

TOP:THE BEAVER JANUARY 1923. BOTTOM: HBCA-1987-363-D-19A-9



Left: A dog team at Coppermine, N.W.T., splashes through a layer of spring meltwater covering the ice below. The image by J.H. Webster appeared in the March 1949 issue in a photo essay on life in the Coronation Gulf region of what's now Nunavut.

Below: Napatsee re-ices his sled runners while his mother and baby sister look on in a 1950 photo by L.A. Learmonth, location unknown.



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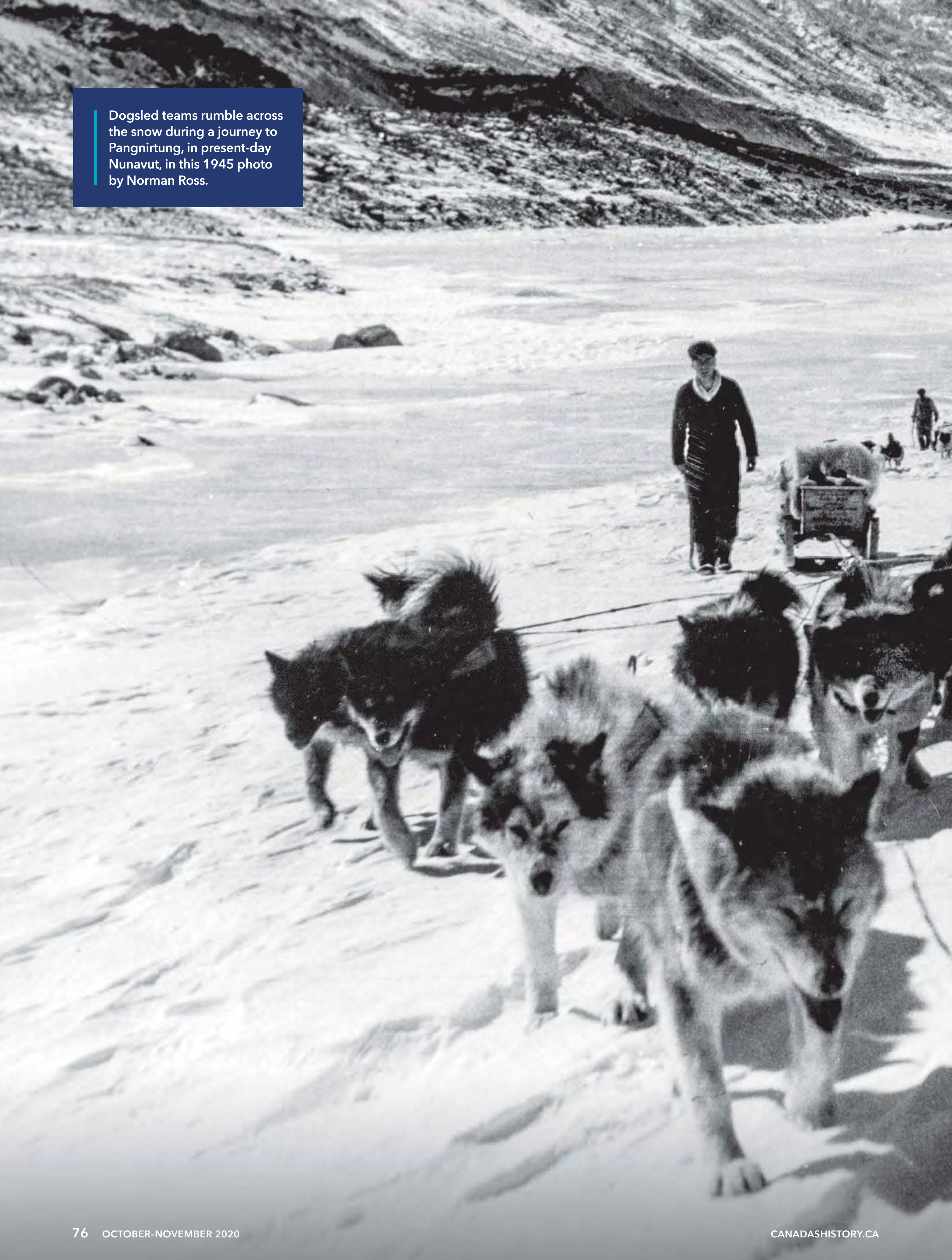

Dogsled teams rumble across the snow during a journey to Pangnirtung, in present-day Nunavut, in this 1945 photo by Norman Ross.

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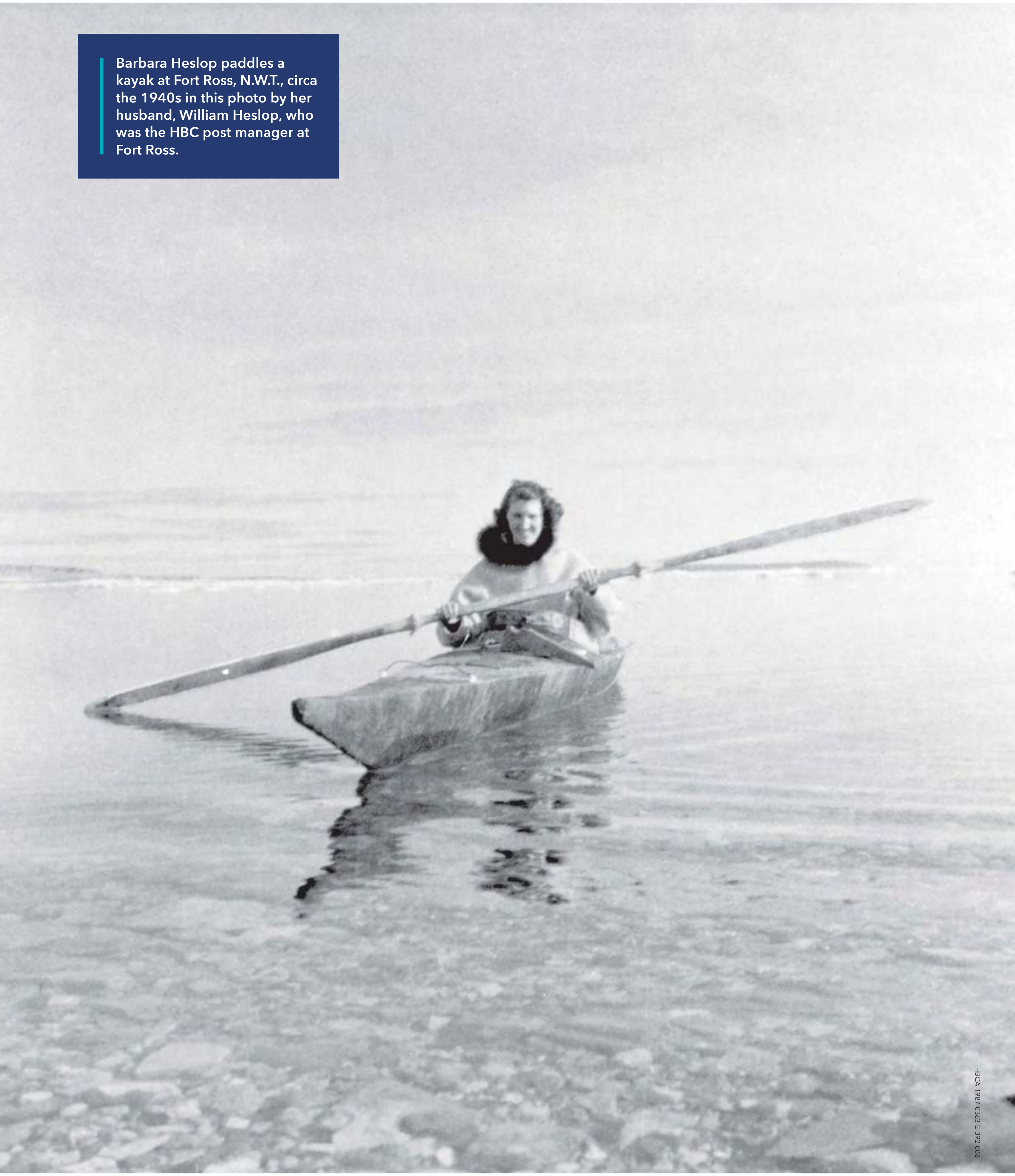

Barbara Heslop paddles a kayak at Fort Ross, N.W.T., circa the 1940s in this photo by her husband, William Heslop, who was the HBC post manager at Fort Ross.

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Above: American college students prepare for a portage at Sea River Falls near Norway House, Manitoba, in this 1935 photo by Wallace Kirkland. The image appeared in the June 1935 issue with a story about the boys' wilderness journey from Norway House to York Factory and back.

Right: A youngster sits in a tiny birchbark canoe in 1938. The image by Saskatchewan District HBC employee R.B. Urquhart won a consolation prize in a company photography contest. It appeared alongside other winning entries in the December 1938 issue.

Below: Indigenous and non-Indigenous paddlers take part in an 1881 canoe pageant at what is now Kenora, Ontario, in honour of a visit by Governor General John Campbell, the Marquis of Lorne. The image by an anonymous Canadian Pacific Railway photographer appeared in the Summer 1967 issue.

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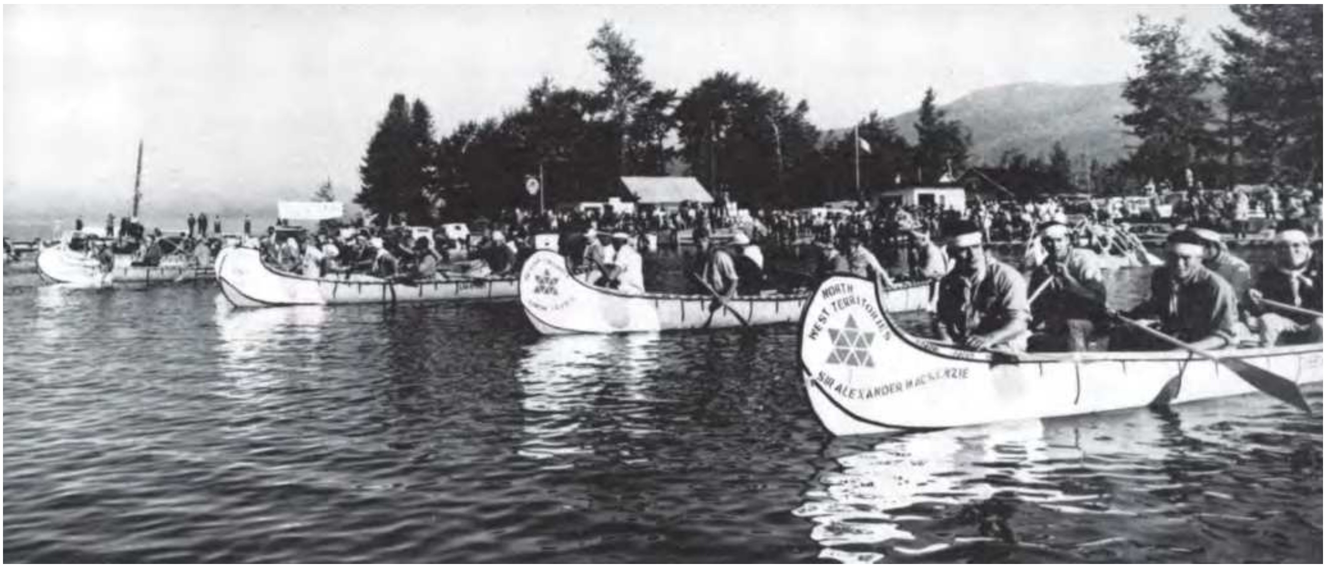
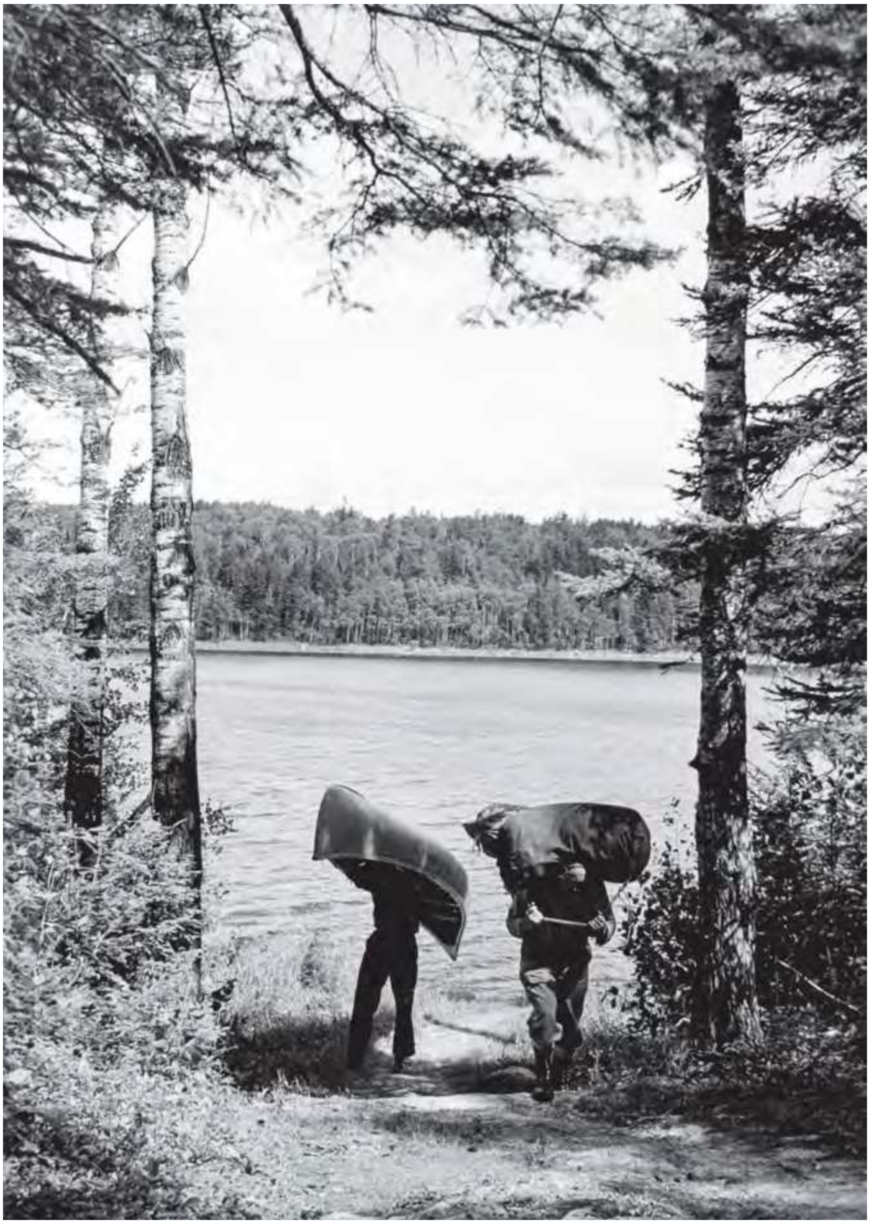
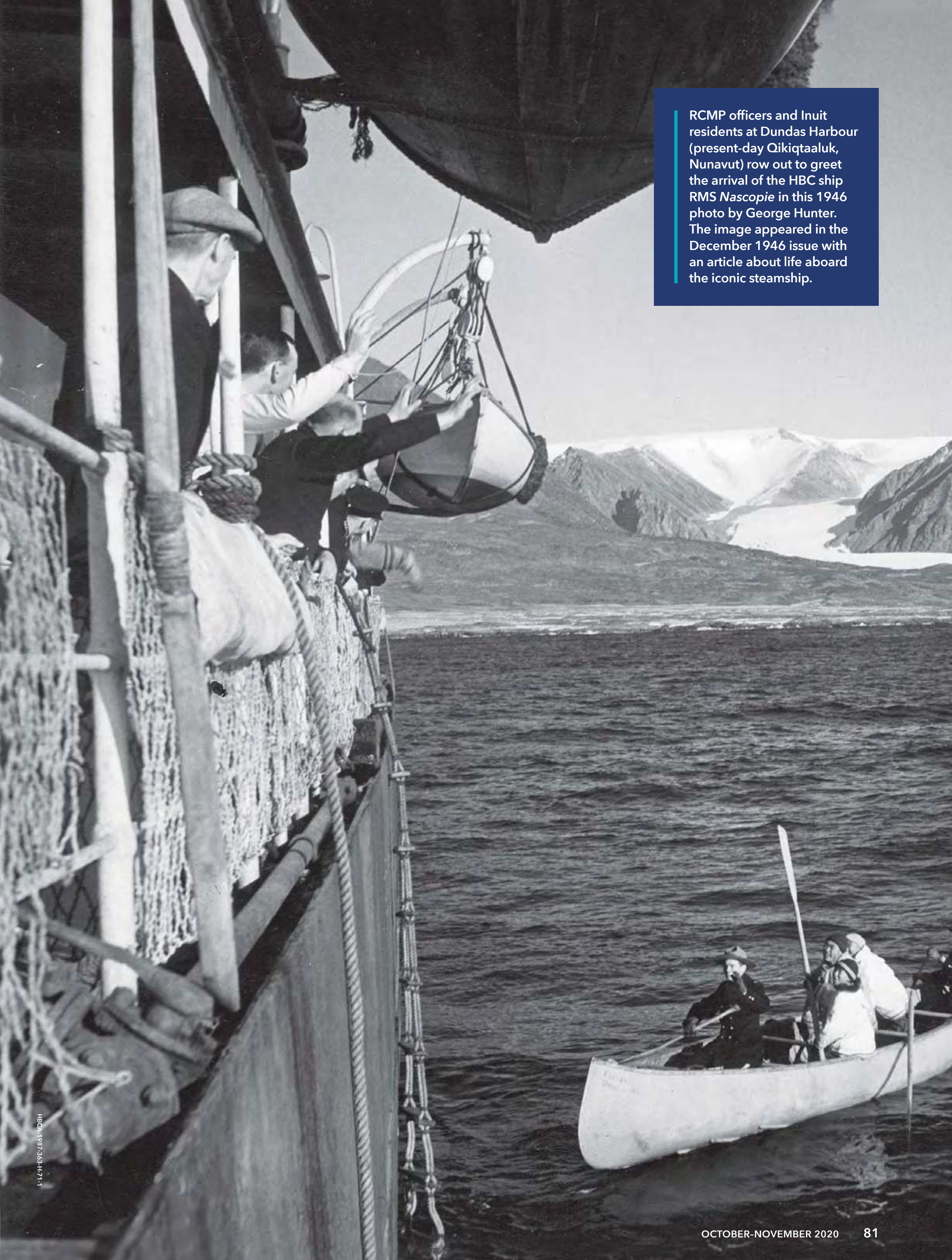




Above: Paddlers prepare to embark on a centennial canoe pageant to celebrate Canada's one hundredth anniversary in 1967. The photo by an unknown photographer was likely taken at Rocky Mountain House, Alberta. It appeared in the Summer 1967 issue.

Left: Canoeists begin a portage through the English River country of northern Ontario in this photo by Richard Harrington. It appeared in the March 1949 issue in a photo essay on canoeing in the region.

TOP: THE BEAVER SUMMER 1967. BOTTOM: THE BEAVER MARCH 1949



RCMP officers and Inuit residents at Dundas Harbour (present-day Qikiqtaaluk, Nunavut) row out to greet the arrival of the HBC ship RMS *Nascopie* in this 1946 photo by George Hunter. The image appeared in the December 1946 issue with an article about life aboard the iconic steamship.

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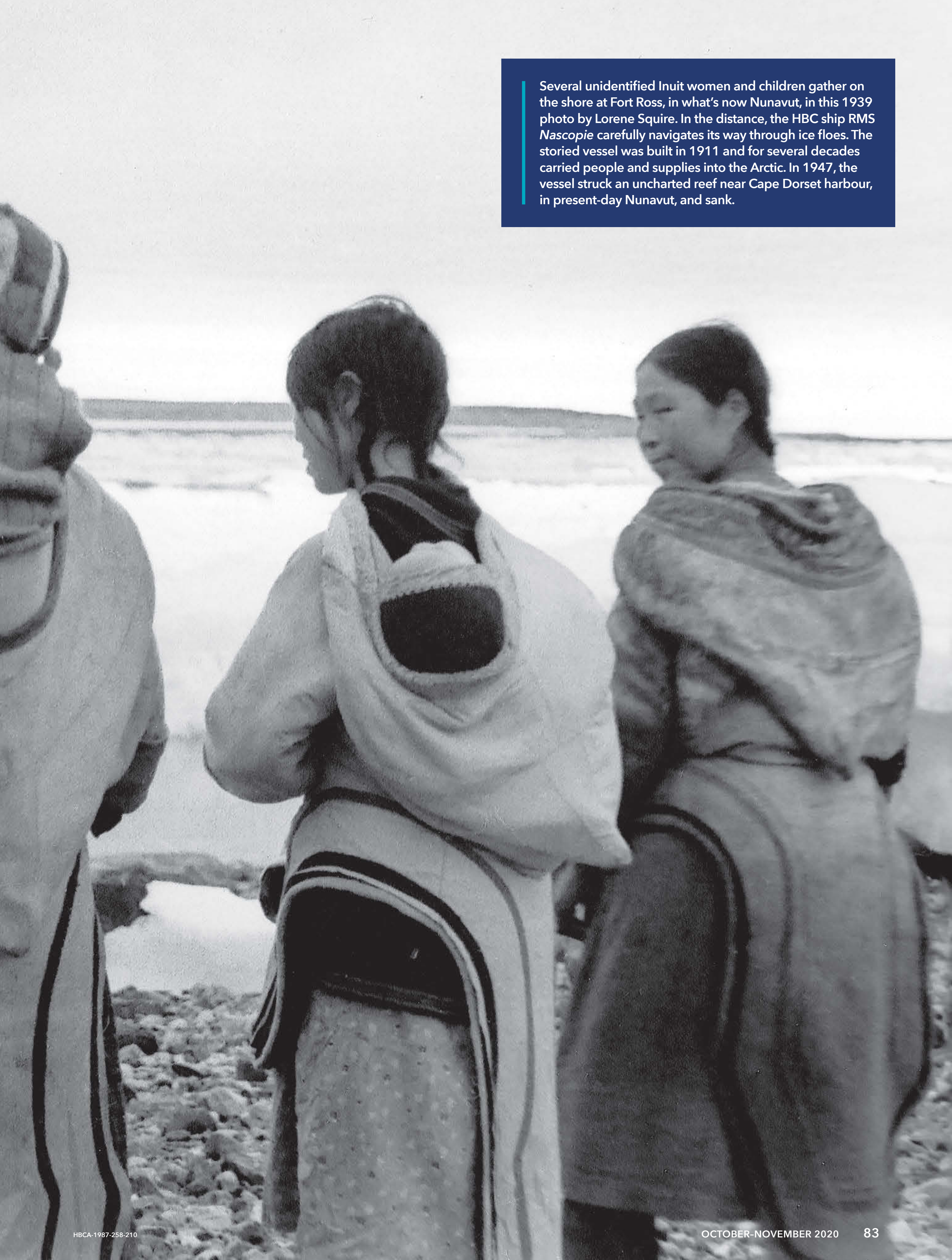

Several unidentified Inuit women and children gather on the shore at Fort Ross, in what's now Nunavut, in this 1939 photo by Lorene Squire. In the distance, the HBC ship RMS *Nascopie* carefully navigates its way through ice floes. The storied vessel was built in 1911 and for several decades carried people and supplies into the Arctic. In 1947, the vessel struck an uncharted reef near Cape Dorset harbour, in present-day Nunavut, and sank.

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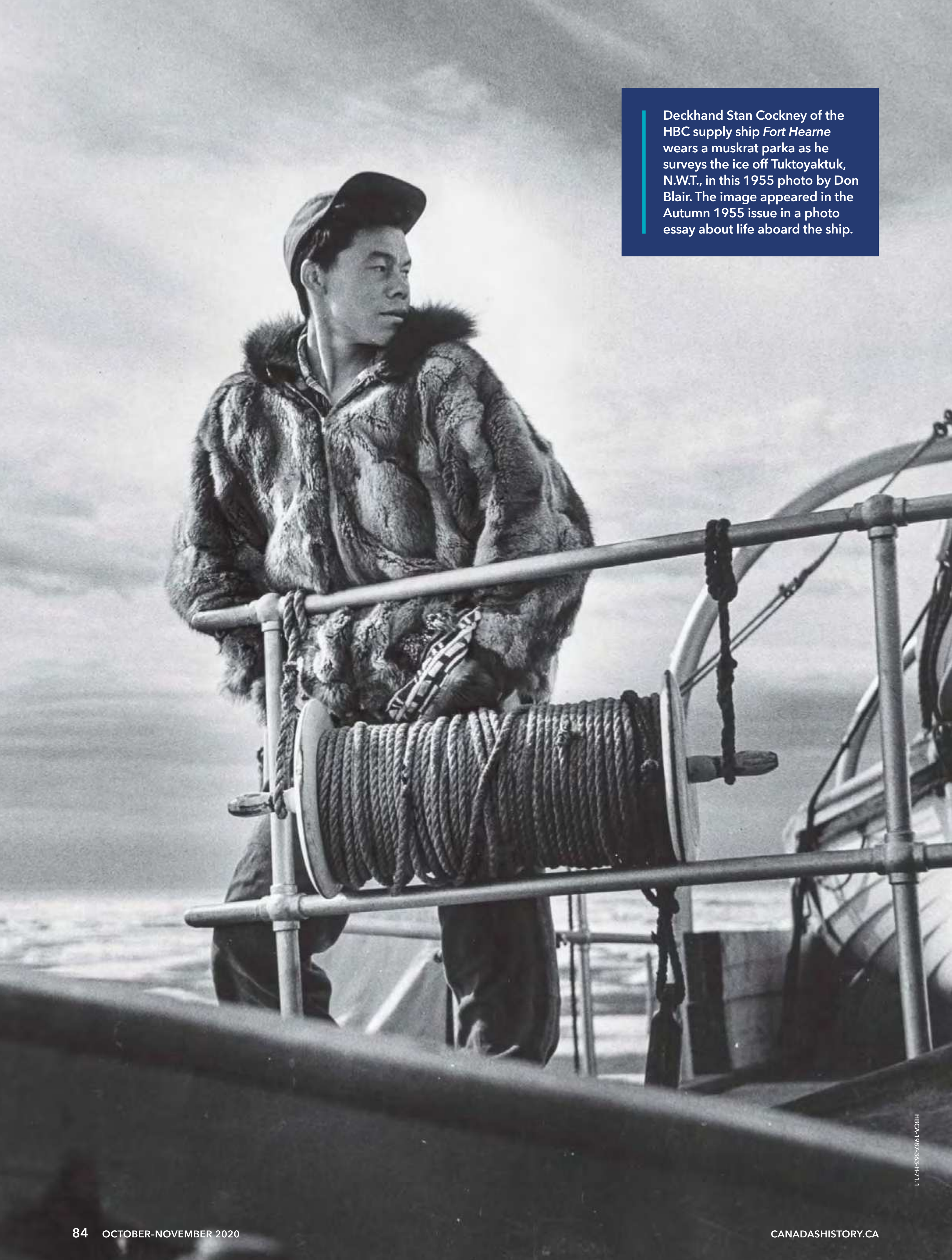

Deckhand Stan Cockney of the HBC supply ship *Fort Hearne* wears a muskrat parka as he surveys the ice off Tuktoyaktuk, N.W.T., in this 1955 photo by Don Blair. The image appeared in the Autumn 1955 issue in a photo essay about life aboard the ship.

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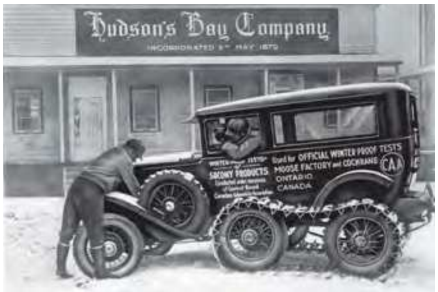
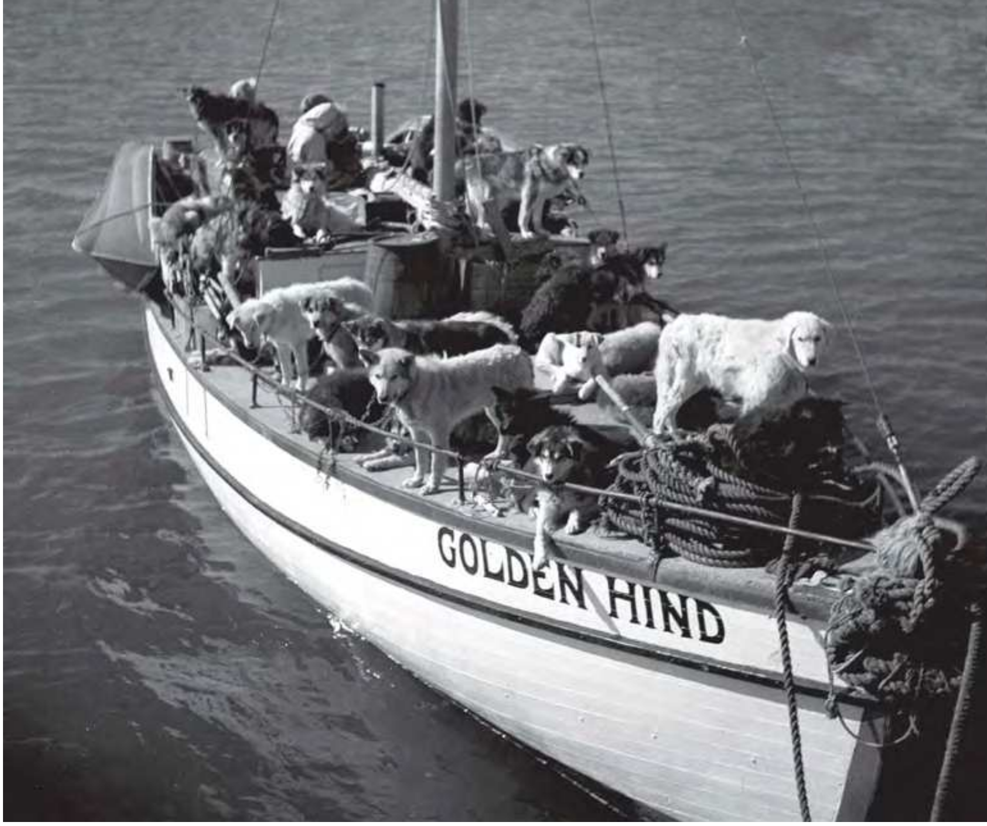


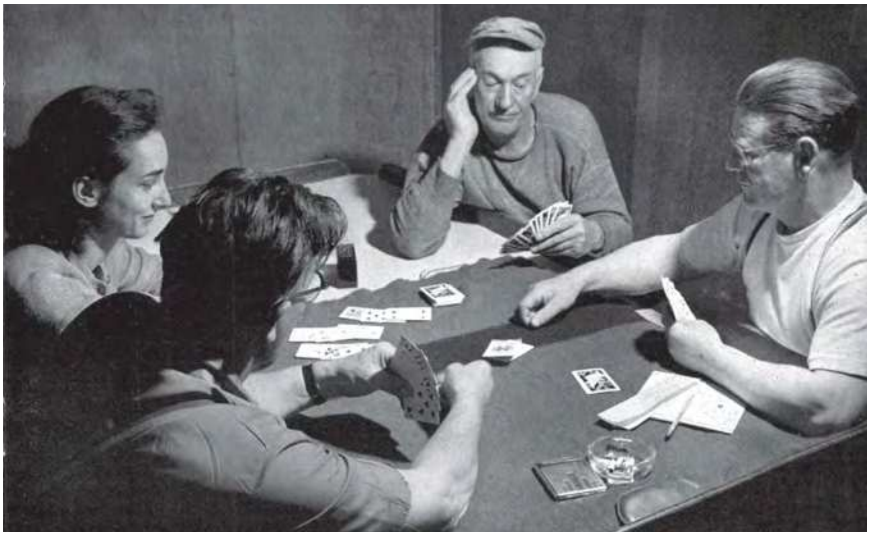
Above: An automobile engineer at the HBC outpost at Moose Factory, Ontario, checks the engine of a tracked motor vehicle in 1931. The vehicle and another like it were sent north by the Standard Oil Company of New York to test the effectiveness of gas and oil products in severe winter weather. The photo by an unknown photographer appeared in the March 1932 issue.

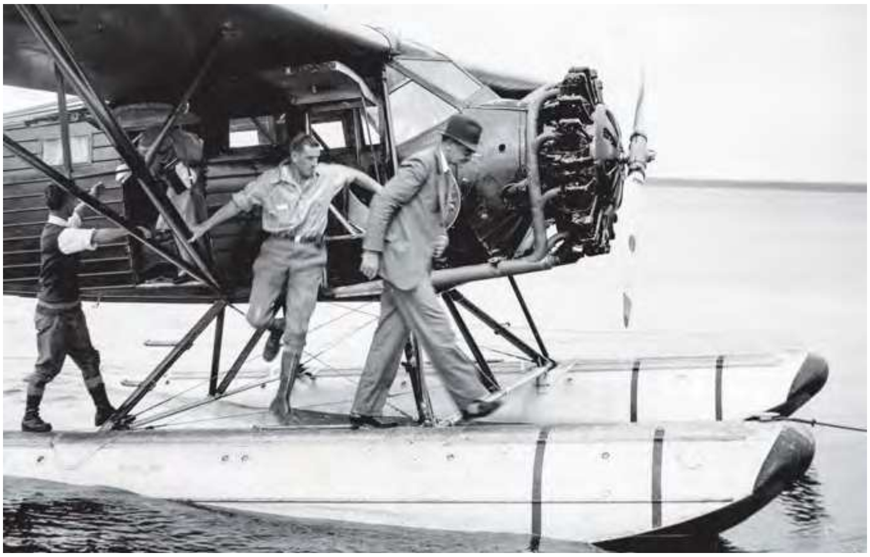
Top right: The schooner *Golden Hind* carries a payload of more than two dozen huskies in this photo taken near Baillie Island, N.W.T., by Richard N. Hourde. It ran in the June 1937 issue in a photo essay on life in the region.

Centre right: Edith Hays, a nurse at the Anglican mission hospital at Aklavik, N.W.T., joins Captain Leonard Adey, second engineer Tom Gundy, and chief engineer John Piercey of the HBC's *Fort Hearne* for a game of poker in the ship's mess. The image by Don Blair appeared in the Autumn 1955 issue.

Bottom right: Hudson's Bay Company Governor Patrick Cooper, wearing a hat, deplanes at Rupert House, in the James Bay region of Quebec, during a 1934 tour of Canada. Today known as Waskaganish, Rupert House was the site of the HBC's first outpost, originally built in 1668, before the company received its royal charter.







TOP LEFT: HBCA-1987-363-M-145-002. TOP RIGHT: HBCA-1987-271-NAC071
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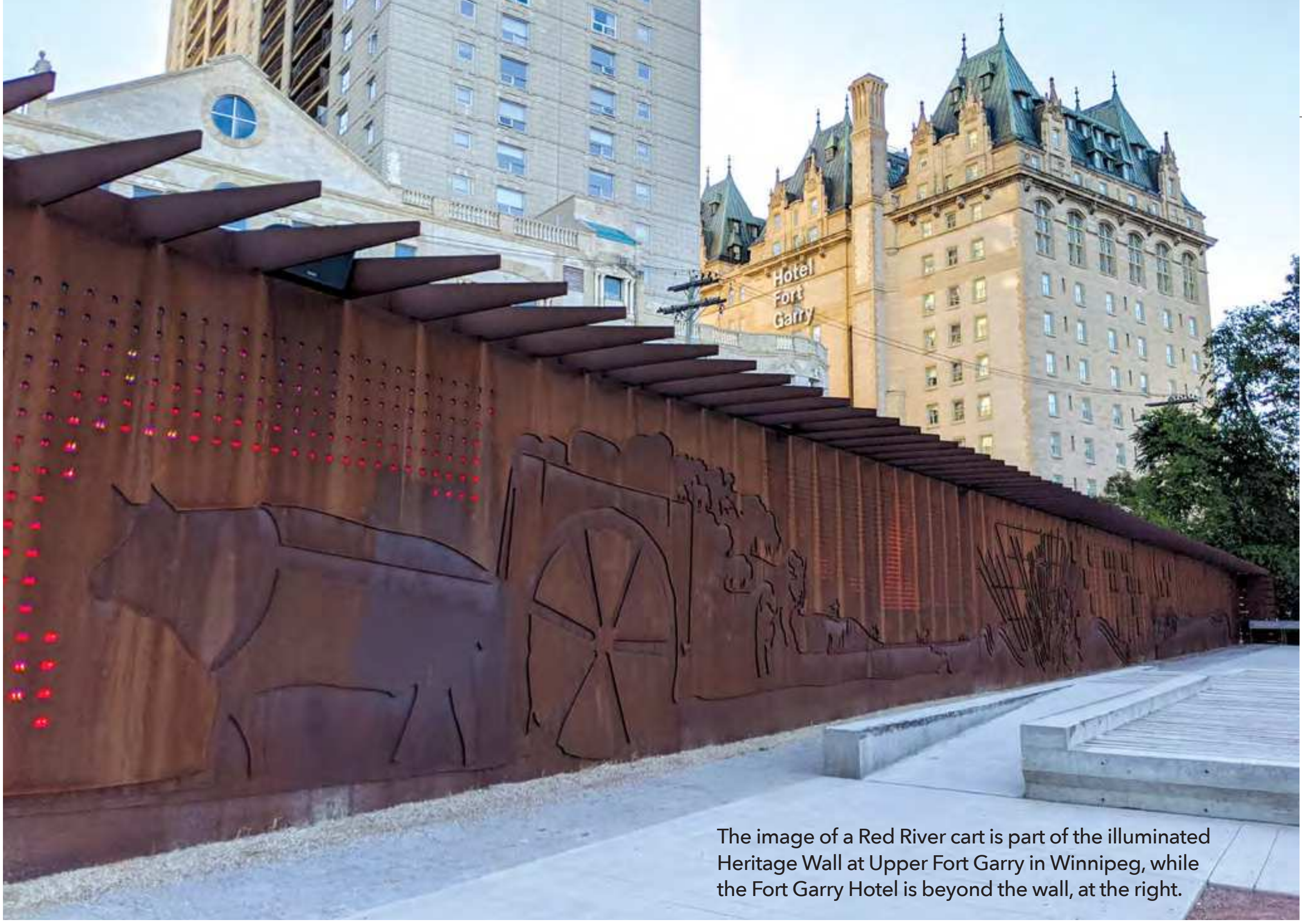

The image of a Red River cart is part of the illuminated Heritage Wall at Upper Fort Garry in Winnipeg, while the Fort Garry Hotel is beyond the wall, at the right.

PHOTO BY PHIL KOCH

Trading places

The Beaver magazine's office locations provide a guide to historic downtown Winnipeg. *by Phil Koch*

In its first century, *The Beaver* has occupied important buildings in the most historically significant parts of Winnipeg's downtown. Like the large fort that predated the modern city, the magazine now known as *Canada's History* was founded by the Hudson's Bay Company near the junction of the Red and Assiniboine rivers. Yet the area was a place for gathering and exchange by Indigenous peoples such as the Cree, Ojibway, Oji-Cree, Assiniboine, and Dakota long before European explorers and traders ventured into the region, and Upper Fort Garry, established in the 1830s, wasn't the first European fort or even the HBC's first trading post near the confluence of the two large rivers.

By the time the HBC launched the magazine in 1920, the fort had been demolished to allow the straightening of south Main Street, but the company still operated several nearby buildings. Those included its 1881 retail store at the corner of Main Street and York Avenue, offices in the former Adanac Club at 208 Main, and the Hudson's Bay House building at 79 Main.

In its first three years *The Beaver* listed each of those addresses as its own, with Hudson's Bay House becoming its home by 1923. Built along the railway tracks in 1910–11 south of the new Union Station, the state-of-the-art facility eventually contained not only the company's Canadian headquarters but also its Fur Trade Depot, its Land Department, and the Wholesale Department that sold Fort Garry tea and coffee — the latter roasted and packaged onsite — as well as point blankets and many other items. Large reproductions of photos from the magazine graced its mahogany-panelled hallways along with life-sized oil paintings of Lord Nelson and Sir George Simpson plus huge maps showing the location of every HBC post and retail store. Since renamed Gibraltar House — after the original North West Company's first fort in the area — the building is now home to the revived NWC that was spun off from the HBC in 1987.

The modernized building's southwest corner covers part of the former Upper Fort Garry site, much of which is now a provincial park directly across Main Street. The fort was seized in 1869 by the Métis — who then made up most of the area's population — and it housed Louis Riel's provisional government that negotiated with Canada before the Legislative Assembly of Assiniboia decided to join Confederation. (Manitoba became a province on July 15, 1870, and Treaty One, which includes present-day Winnipeg, was agreed in 1871.) While only the 1853 north gate remains, stone plinths mark the locations of key buildings, and the 134-metre weathered-steel Heritage Wall uses sound, light, and inscribed images to tell the story of Indigenous peoples, the fur trade, and the development of Winnipeg and northern Manitoba.

VIA Rail Canada

Clockwise from top left: Union Station, the Manitoba Legislative Building, a hallway in Hudson's Bay House displays photographs from *The Beaver* magazine circa 1944, the stone north gate of Upper Fort Garry, Hudson's Bay House circa 1931, and the Canadian Museum for Human Rights, all in Winnipeg. Centre: A sign adorns a corner of the Bay store in downtown Winnipeg.

BOTTOM RIGHT: THE BEAVER JUNE 1931. BOTTOM LEFT: THE BEAVER MARCH 1944. OTHER PHOTOS BY PHIL KOCH

Next to the park are the château-style Fort Garry Hotel and the Manitoba Club. Walking trails along the Assiniboine, south of the park, pass under the CN Railway's main line and reach The Forks, which is one of the city's most popular gathering spots. Trading now takes place largely in the form of shopping and dining at dozens of stalls and shops within the Forks Market (formerly stables) and Johnston Terminal (originally a warehouse). Replacing rail yards on what was once known as the Hudson's Bay flats, The Forks National Historic Site offers views across the Red River to the St. Boniface Cathedral and the cemetery containing Riel's grave. Other places to visit at or adjacent to The Forks include the Oodena Celebration Circle — which marks the area's Indigenous cultural history dating back thousands of years — as well as the Manitoba Children's Museum, the Winnipeg Railway Museum, and the Canadian Museum for Human Rights. Housed in a spectacular contemporary building, the CMHR is the first national museum built outside the National Capital Region.

Relatively few Winnipeggers know that much of the city's downtown sits on land once granted for the HBC's exclusive use and that was sold off in stages. In 1926, with Portage Avenue having become the prosperous city's main shopping district, the company opened its grand new retail store at the northwest edge of the former HBC reserve, where Colony Creek previously crossed the Portage Trail. It wasn't until 1987 that *The Beaver* followed to the impressive six-storey building that fills two city blocks and continues to serve as the downtown Hudson's Bay store, although now only on two floors. Historical murals that were above the elevator doors on the main floor have been donated to the Manitoba Museum's HBC Collection, and the top-floor Paddlewheel restaurant (with a rotating replica paddlewheel) and basement Malt Stop (decorated in 1970s orange and brown) have been closed.

The company's decision regarding the store's precise location determined the path of Memorial Boulevard, which commemorates citizens of Winnipeg who gave their lives during the First World War and runs south from the store to the beaux-arts neoclassical 1920 Manitoba Legislative Building. Topped by a copper-panelled dome and the northward-facing *Golden Boy* statue — symbolic of youth and the spirit of enterprise and modelled on a sculpture of Mercury, the Roman god of trade, travel, and communication — the building is tremendously large and opulently detailed inside and out. You can learn about the symbolism of Egyptian sphinxes, Greek gods and goddesses, Masonic numerology, and other intriguing elements of the building with a free guided tour offered by legislature staff or the Hermetic Code tours led by author Frank Albo.

Across Memorial Boulevard from the Bay (as many still know the store) is the Winnipeg Art Gallery, home to the largest public collection of Inuit art and sculpture, which will be displayed in the soon-to-open Inuit Art Centre. And south of the Bay's parkade is the former Civic Auditorium, an art deco building that now houses the Archives of Manitoba, including the extensive HBC Archives. A monument to Lord Selkirk — who between 1811 and 1815 brought the first settlers to what is now Manitoba — is just north of the gallery, while further south in Memorial Park, near the Winnipeg Cenotaph, is a sculpture of Sir William S. Stephenson, a Winnipeg-born flying ace and spymaster. Among many sculptures within the Legislative Building grounds you'll find Queen Victoria as well as the Famous Five women behind the 1929 Persons Case, and to the building's south is one of four local sculptures of Louis Riel.

The Bay is connected to the above- and below-ground indoor walkway system that allows people to travel through shopping malls, hotels, office buildings, the Winnipeg Jets' hockey arena, and the Convention Centre — even as far as the Grain Exchange building in the east side of the city's historic Exchange District. That's where the magazine's offices moved in 1995, after it came under the stewardship of the newly created non-profit Canada's National History Society.

With its "Chicago School" architecture, the enormous 1906–08 Grain Exchange building on Lombard Avenue was the namesake for the district and played a key role in the city's continuing rise after the most important trade good changed from furs to wheat. Just around the corner from the famous intersection of Portage and Main, it housed offices for banks and grain companies, and its sixth-floor trading room was the busiest commodity exchange outside of Chicago. But it's only one of some 150 century-old

Emily Carr, *Untitled*, 1938–39 (detail), oil on paper, Collection of the Vancouver Art Gallery, Emily Carr Trust

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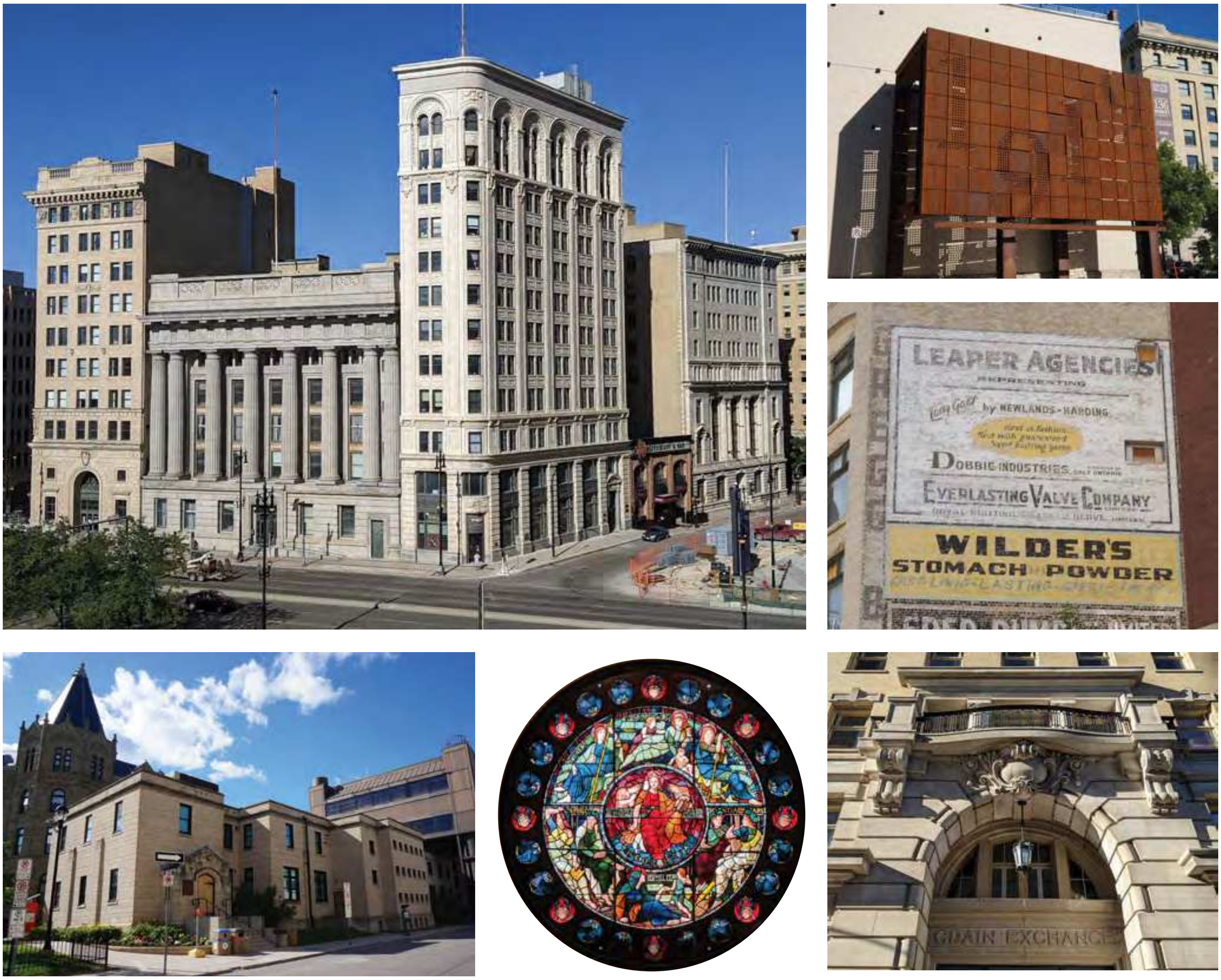


Clockwise from top left: Century-old buildings at Main Street and Lombard Avenue in Winnipeg, the monument *Marquee 1919* commemorates the Winnipeg General Strike, painted advertisements on a building in the city's Exchange District, an arch and balcony above the entrance to the Grain Exchange Building, a stained glass window in Bryce Hall from its time as a theology school, Bryce Hall (foreground) tucks beneath the University of Winnipeg's Centennial Hall (far right).

buildings within the twenty-square-block Exchange District National Historic Site on both sides of Main Street.

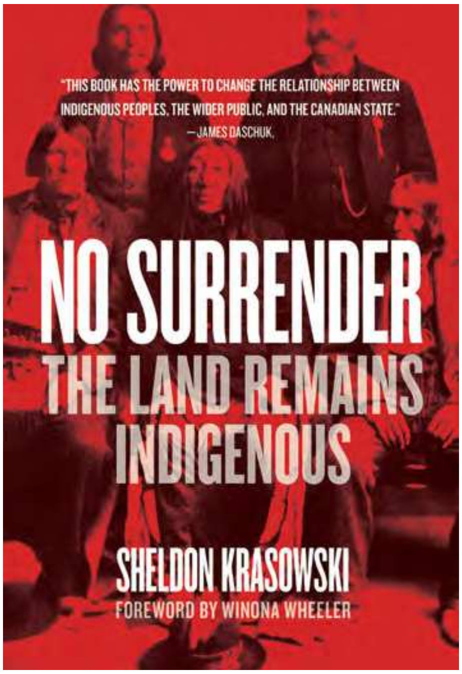
Today the Exchange is a popular entertainment area that includes several theatres and performance venues, while historic buildings have been converted to condominiums, offices, art galleries, and other uses. Aside from contemporary vehicles and signage, it's possible to stand on many street corners and see what the city looked like more than a century ago — making the neighbourhood a desirable location for film and television shoots. It regularly stands in for long-ago-demolished sections of major U.S. cities.

Besides turn-of-the-twentieth-century terra cotta skyscrapers, the area also includes noteworthy modernist buildings such as the city hall complex (its Victorian "gingerbread" predecessor was demolished in 1962), the Manitoba Theatre Centre, and the Centennial Concert Hall. The latter is adjoined to the Manitoba Museum, which holds the replica HBC ship *Nonsuch* and other permanent exhibits about Winnipeg and Canadian history. Along Market Avenue are two recently created monuments to the 1919 Winnipeg General Strike, and heritage walking tours are offered by the Exchange District BIZ.

In November 2008, just over a year before being rebranded as *Canada's History* magazine, *The Beaver* moved into Bryce Hall, one of the oldest buildings in the University of Winnipeg's now-sprawling campus along Portage Avenue west of Memorial. Named for George Bryce, a clergyman and educator who published books and articles about Manitoba and an early history of Canada, the building once housed the theology school and library. Bryce founded Manitoba College and co-founded the University of Manitoba and the Manitoba Historical Society as well as several churches. Today, appropriately enough, the building is home to the H. Sanford Riley Centre for Canadian History that includes Canada's History Society and the magazine's offices.

For more photos and if-you-go suggestions, visit **CanadasHistory.ca/TradingPlaces**.

PHOTOS BY PHIL KOCH


"THIS BOOK HAS THE POWER TO CHANGE THE RELATIONSHIP BETWEEN INDIGENOUS PEOPLES, THE WIDER PUBLIC, AND THE CANADIAN STATE."
—JAMES DASCHUK
NO SURRENDER
THE LAND REMAINS INDIGENOUS
SHELDON KRASOWSKI
FOREWORD BY WINONA WHEELER

UNSETTLED TREATIES

No Surrender: The Land Remains Indigenous

by Sheldon Krasowski
University of Regina Press,
391 pages, $27.95

The treaties between the First Nations and Canada have received scholarly attention over the years, most often from the perspective of the negotiators who represented the Crown.

In *No Surrender: The Land Remains Indigenous*, author Sheldon Krasowski provides a valuable and detailed account of the background and strategies that went into the negotiation of treaties one through seven that opened the Canadian plains to European settlement. He quotes correspondence from bystanders such as members of the North West Mounted Police, Hudson's Bay Company personnel, missionaries, and others not directly involved in the discussions. In this manner he enriches the discussion.

Krasowski refers to the treaty-making process that existed between Indigenous peoples prior to concluding the treaties with the Crown. First Nations had to demarcate their territories to assure peace. For example, the treaty of Wetaskiwin determined that the border between the Blackfoot and the Cree was the Red Deer River; and Krasowski mentions Indigenous historian and legal expert Sharon Venne, who describes how the Cree and the Dene agreed that the Peace River would form the border between their territories.

Treaty making and diplomacy were common practices in First Nations history. The Selkirk Treaty of 1817 predated Treaty One by fifty-one years, but the oral history remained fresh among the First Nations. The Selkirk Treaty determined that land adjacent to the Red and Assiniboine rivers in what is now Manitoba would be made available for farming, with the rest available to First Nations. It left First Nations with the understanding that reserves were for white people.

Krasowski points out that any mention of land surrender was avoided, and the negotiators instead stressed the benefits of the treaty. Treaty Commissioner Alexander Morris defined the terms of the treaty as involving the sharing of the land, a First Nations position that remains to the present. However, the written text is very clear that the treaties were seen by the government as a land surrender. The first item following the opening statements begins, "The Indians … do hereby cede, release, surrender and yield up to the government…."

The issue of surrender came to a head during the negotiations for Treaty Six, when Chief Poundmaker stated, "This is our land and not a piece of pemmican to be cut up and given back to us in small pieces." This account was recorded by Peter Erasmus, the interpreter for the Cree chiefs, but was not reported in the government account.

Questions regarding the development of unsurrendered land are relevant to modern-day negotiations in British Columbia, such as in regard to pipelines. Similar opposition arose in 1875, during preparations for the negotiation of Treaty Six, when the Canadian government wanted to build a telegraph line from Fort Carlton, north of what is now Saskatoon, to Fort Edmonton. The contractor, Richard Fuller, warned in a letter that "most of the territory the line runs through is unsurrendered…." Cree chiefs Mistawasis and Ahtahkakoop confronted the construction crew, and work ceased. The workers had to take down the line and left behind all the wire, posts, and insulators.

As Krasowski mentions, the role of spirituality has been largely neglected in previous texts about treaty making. He quotes Cree interpreter Peter Erasmus, who said Indigenous people "were far more deeply affected and influenced by their religious beliefs than any comparable group of white people." All of the negotiations began with chiefs conducting a sacred pipe ceremony to guide their thoughts during the discussions.

Krasowski also notes the dichotomy that existed between the federal government and the First Nations leaders who negotiated the treaties. The archival records show that, while the government was negotiating the treaties, the Department of Indian Affairs was putting together policies to undermine the rights and traditions of Indigenous peoples.

No Surrender is a detailed account of treaty negotiations and of the differing understandings of the treaty-making process, as seen through an unbiased lens. Indigenous people didn't lack knowledge and were not ignorant savages — as they've been portrayed by some historians. Indigenous people understood sovereignty over territory, even though land ownership in the European sense was unknown. They wanted to use the treaties to build a better life for future generations, while the government wanted the land and saw no intrinsic value in the Indigenous nations that had ruled the land for centuries. That was a tragic flaw that continues to haunt Canada and the First Nations.

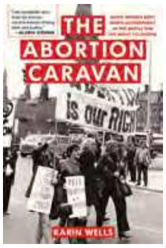
Reviewed by **Doug Cuthand**, a journalist and documentary filmmaker who is a member of the Little Pine Cree Nation and part of Treaty Six.

EXERCISING SELF-CONTROL

The Abortion Caravan: When Women Shut Down Government in the Battle for the Right to Choose

by Karin Wells

Second Story Press, 392 pages, $24.95



In 1970, seventeen women from Vancouver drove 4,500 kilometres across Canada to Ottawa, gathering supporters as they went. They invaded Parliament Hill and shut down the House of Commons.

The activists covered the spectrum of feminist demands, from daycare to the end of capitalism. But for this trek they had come together on a single issue — the need to decriminalize abortion and to gain recognition of women's right to control their own bodies.

The figures were shocking. Nineteen out of twenty women who at that time asked their doctors for access to legal abortions were refused. As a result, the number of backstreet abortions per year in Canada between 1955 and 1969 was estimated to be as high as 120,000. Every day, women were dying or facing infertility because of botched interventions. The baby boom generation of progressive women had had enough.

Yet this cross-Canada grassroots movement — which challenged the status quo years before the #MeToo movement and managed to do so without social media or adequate funds for long-distance phone calls — has been largely forgotten.

Karin Wells, an award-winning CBC radio documentarian, made a successful half-hour documentary about the Abortion Caravan in 2010. She interviewed half of the caravan's original members and traced their journey through newspaper stories and scrapbooks. "The joke," she writes in her new book *The Abortion Caravan*, "is that the most complete record of the women's protest journey can be found in the RCMP files in Ottawa." Much of that record was gleaned from informants.

Although the women were well-organized and angry, they were routinely stigmatized as scruffy trouble-makers and had to compete with anti-Vietnam demonstrations for headlines. They nonetheless put on a good show, including by having a huge black coffin on one of their vehicles and with various pieces of street theatre.

In the first few days, they were largely preaching to the converted, and there were no hecklers until they reached Thunder Bay, Ontario. That's when the pushback began, including from a phalanx of hostile Catholic women, one of whom called an organizer a "slut." From that point on, the caravan was trailed by the Ontario Provincial Police. It was also under RCMP surveillance. But the women continued to forge their way east during gruelling drives of up to 650 kilometres a day.

Using sticky Carnation milk as glue, Ottawa sympathizers had already plastered the city with posters proclaiming "The Women are Coming." By that point the Vancouver organizers had to share ownership of the project with Toronto activists, who were themselves divided on whether men should be allowed to join the march. Despite personal and ideological conflicts, they managed to mobilize between four and five hundred women to march on Parliament Hill and to demand a meeting with Prime Minister Pierre Trudeau.

Neither the prime minister nor any cabinet member turned up to listen to their demands. "We were furious," one of the organizers told author Karin Wells fifty years later. "We felt we needed to do something quickly. So, the coffin was outside, and we marched to 24 Sussex Drive." Soon, hundreds of women were camped on the prime minister's lawn, and the massive black coffin was deposited on his veranda. Two days later, forty women sneaked into the House of Commons galleries, chained themselves to their seats, and began shouting out their demands. "Strident abortion advocates force House to adjourn," read an *Ottawa Citizen* headline the following day.

It would be another eighteen years before the abortion laws were finally changed, after the legal battles of Dr. Henry Morgentaler.

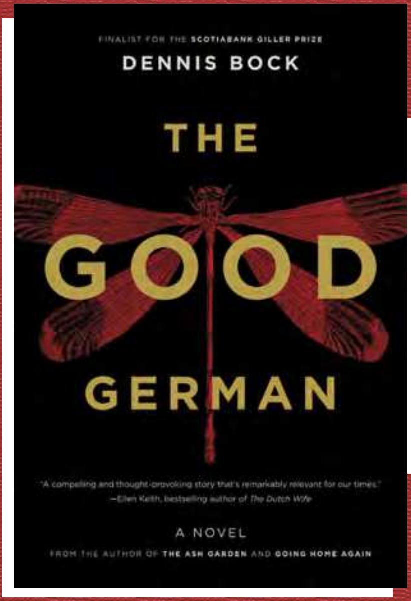
The Abortion Caravan is an excellent account that is a gripping read and a fascinating analysis of women's politicization. There is a lot of detail in Wells' book, all of it told in her chatty radio voice. Perhaps the most poignant details are ones that didn't show up in the radio documentary — the stories the women shared on the road about their own abortion experiences, which up to then had left them feeling isolated and ashamed. Abortion was not only illegal back then; it was taboo.

Canada in 1970 was a stuffy, patriarchal country in which birth control was not easily available and unwanted pregnancies were considered immoral. The Abortion Caravan educated its participants and supporters in both the sexism of such views and the inequity of a society that showed so little concern.

Nevertheless, fifty years later, there are still regions in Canada where women struggle for access to abortions. And in the United States access to safe pregnancy terminations is being reduced.

Reviewed by **Charlotte Gray**, the author of eleven books of non-fiction and a former board chair of Canada's History Society.

HISTORY
TRANSFORMED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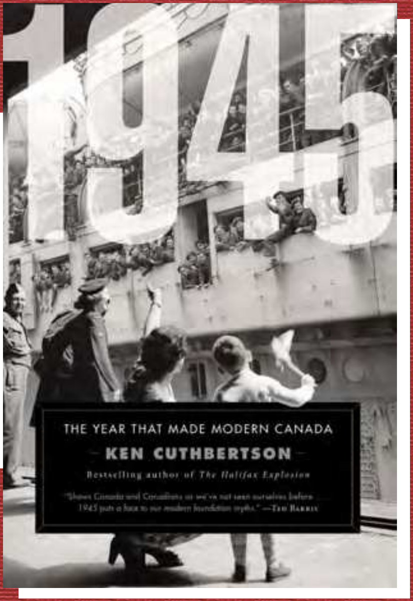
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Recipes for Victory: Great War Food from the Front and Kitchens Back Home in Canada

edited by Elizabeth Baird
and Bridget Wranich
Whitecap Books, 215 pages, $24.95

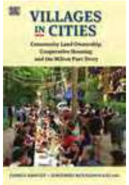
About ten years ago, in a media interview, I was asked, “How did they cook the rats?” I assured the journalist that Great War soldiers did not eat rats. He insisted. I said no, not true, and I asked for a source. Somewhat sheepishly he mumbled, *Blackadder*. One should not rely too much on British 1980s satirical television shows for one’s history.

However, one can rely on *Recipes for Victory*. The book is a strong collection of historical essays illustrated with rare images, art, and artifacts. A number of historians, curators, and museologists at Fort York National Historic Site in Toronto contributed to the attractive book, which offers much new insight into Canadian food during the First World War. Consumption, regulation, and rationing are explored on the home front, while overseas soldiers’ meals and drinks are detailed in rich descriptions and eyewitness accounts.

The editors have also included wartime recipes so readers can experience tastes from the home front and the trenches. My favourite was “Canadian Stew” — primarily beans, bacon, onions, mustard, and syrup — recreated from a Canadian soldier’s archival notebook. It went down nicely with a stiff shot of rum, just like in the trenches one hundred years ago.
— *Tim Cook*

Villages in Cities: Community Land Ownership, Co-operative Housing, and the Milton-Parc Story

edited by Joshua Hawley and
Dimitrios Roussopoulos
Black Rose Books, 164 pages, $22.99

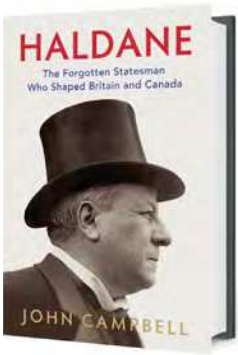


Villages in Cities is a collection of short essays and historical documents that tell about the remarkable Milton-Parc neighbourhood on the northeast side of downtown Montreal.

In the 1960s, a large development company attempted to transform a section of the already densely populated area just east of McGill University, with plans to demolish heritage buildings and to displace residents in favour of building “the city of the twenty-first century.”

Instead, residents banded together to resist the scheme. In 1968 they formed the Milton-Parc Citizens’ Committee

The People, Policies, and Institutions that Shaped Canada



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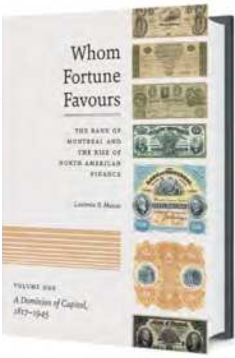

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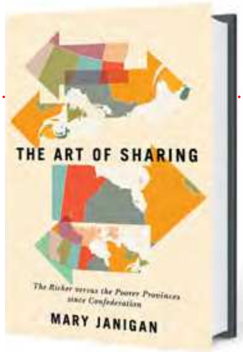

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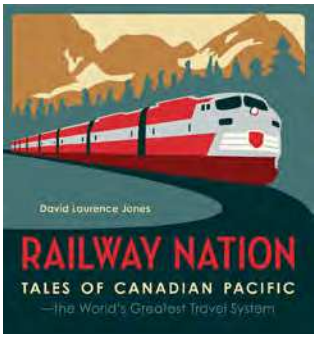

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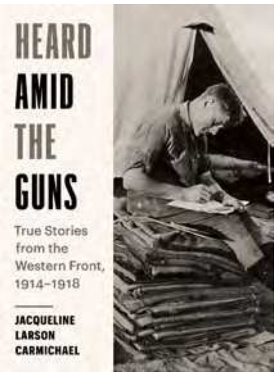

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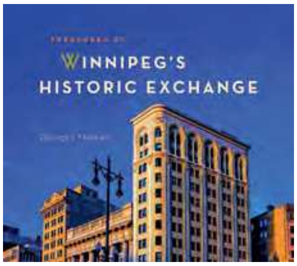
JACQUELINE LARSON CARMICHAEL



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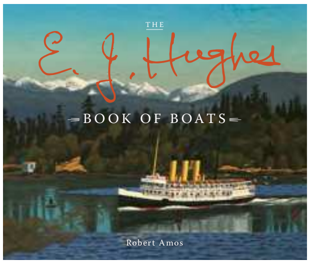

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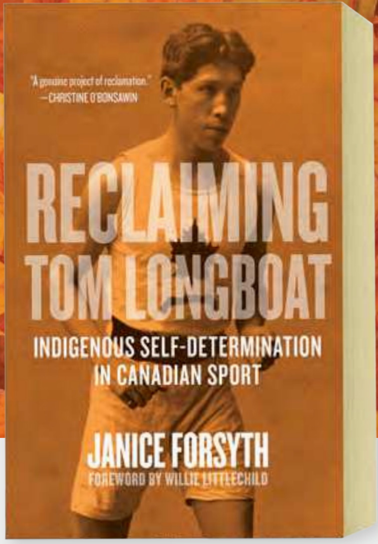

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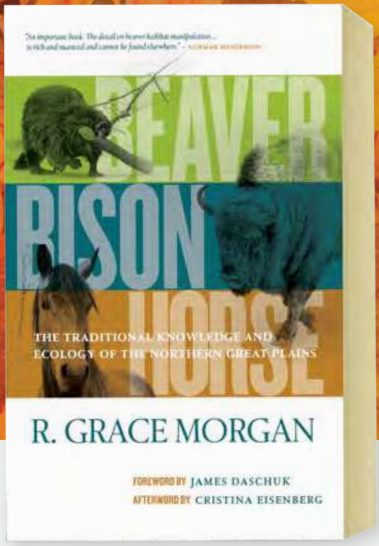
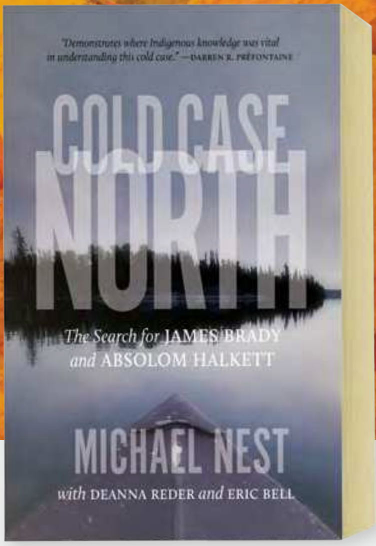


BEAVER BISON HORSE
THE TRADITIONAL KNOWLEDGE AND ECOLOGY OF THE NORTHERN GREAT PLAINS
R. GRACE MORGAN
FOREWORD BY JAMES DASCHUK
AFTERWORD BY CRISTINA EISENBERG



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to preserve their neighbourhood and to develop needed services; then, after two decades of work, a 1987 act of the Quebec National Assembly created the Communauté Milton-Parc, which extends over six contiguous city blocks and uses co-ownership to protect land from speculation.

The book is co-edited by urban sociologist Joshua Hawley and author-publisher Dimitrios Roussopoulos, himself a co-founder of the Milton-Parc project, and it includes several items by Lucia Kowaluk, a community organizer and social worker who also co-founded the MPCC. They and other contributors have experience with affordable community housing, environmental design, and participatory planning.

In their introduction, the editors suggest that "land ownership has always been central in questions of economic development, justice, and equality" and argue for the need to "decommodify" urban land — in other words, to remove it from market forces and speculation for the benefit of existing and future residents.

While *Villages in Cities* focuses on the historical accomplishments of Milton-Parc residents during an era that saw several Quebec political parties support this type of endeavour, the editors intend the book to be an inspiration and a resource for community organizers today. — *Phil Koch*

"Living lightly on the earth": Building an Ark for Prince Edward Island, 1974–76

by Steven Mannell
Dalhousie Architectural Press,
116 pages, $39.95

A part of the Canadian Modern series from Dalhousie Architectural Press, *"Living lightly on the earth"* offers a comprehensive chronicle of the rise and fall of the Ark, a self-sustaining "bioshelter" built on Prince Edward Island in the 1970s.

Author Steven Mannell, founder of Dalhousie University's College of Sustainability and a practising architect, uses numerous primary sources, including interviews with the Ark's architects, to detail the theory behind and the making of the pioneering project. His book includes an abundance of architectural drawings, diagrams, and photographs that effectively illustrate the structure and its component systems from nearly every angle — inside and out.

The book also succeeds in relating the spirit of the era, capturing the ecological optimism of the New Alchemy team and the federal government's enthusiasm regarding the project, as exemplified by former prime minister Pierre Elliott Trudeau.

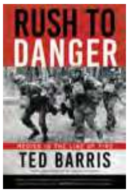
While the Ark was ultimately a short-lived experiment, much of its technology — such as integrated renewable-energy production, organic agriculture and aquaculture systems, and passive solar heating — is still relevant. This book could serve as both a reference and an inspiration for today's "green" architects. — *Andrew Workman*

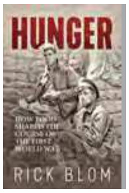
Rush to Danger: Medics in the Line of Fire

by Ted Barris
Patrick Crean Editions, 448 pages, $32.99

Hunger: How Food Shaped the Course of the First World War

by Rick Blom
Wilfrid Laurier University Press,
248 pages, $29.99





With a dozen wartime histories under his belt, Ted Barris is universally recognized as one of Canada's leading authors of military history. His latest work, *Rush to Danger: Medics in the Line of Fire*, is undoubtedly his most personal publication.

Unfolding as a collection of vignettes illustrating the service and sacrifices of medics in times of war, the book is tied together by a singular and very personal thread — the story of Barris's father Alex Barris, a United States Army medic who served in the bloody 1944–45 Battle of the Bulge, the massive German counterattack in the wake of the D-Day invasion of June 1944.

As someone who reads a lot of Canadian military history, I found it interesting to see how Barris navigates the line between our country's stories and those of the United States, and how the two sets of stories were at times intertwined during wars where the countries found themselves as allies.

Barris goes beyond the first and second world wars, however, to include tales from the American Civil War, the Vietnam War, the wars in Iraq and others. Throughout his book, the voices of the medics shine through, and one of its strengths is the inclusion of plenty of primary-source material. That includes quotes and comments from those who were there, as well as first-hand interviews conducted by Barris.

The photographs included in *Rush to Danger* serve to enhance and to accent the narrative. While some Canadian readers might initially find it slightly jarring to read so much American history alongside Canadian stories, the author manages to make all the pieces fit — giving us a more holistic understanding of the lives and losses of the men and women on the front lines of battlefield medicine.

Meanwhile, a new book by author Rick Blom examines how food — or, rather, the lack of food — impacted military forces during the First World War. *Hunger: How Food Shaped the Course of the First World War* is light on Canadian content but will still be of interest to fans of military history because of the uniqueness of its subject matter.

Blom, a Dutch historian, has included actual recipes from the trenches, such as for braised beef schnitzels, roasted pigeon, and "poor people sauce," a Belgian jus consisting of milk, salt, pepper, shallots, and parsley, mixed, heated, and poured over a piece of meat. — *M.C. Reid*

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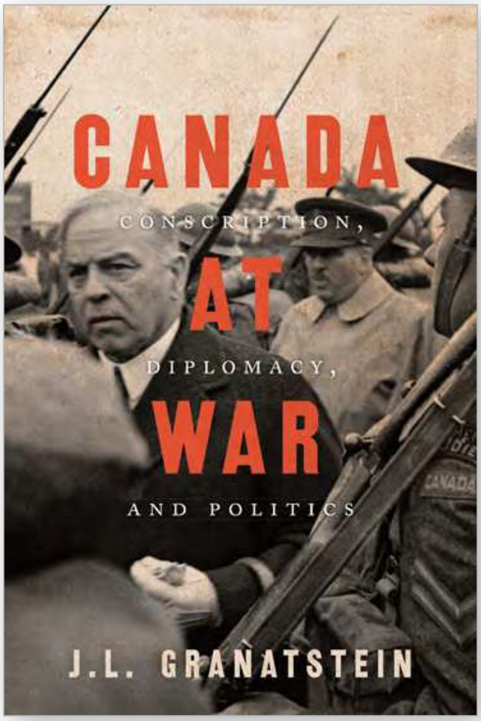
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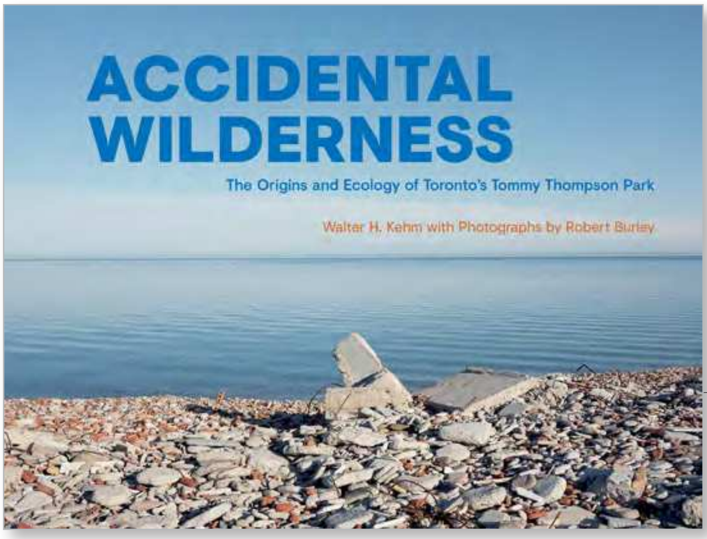
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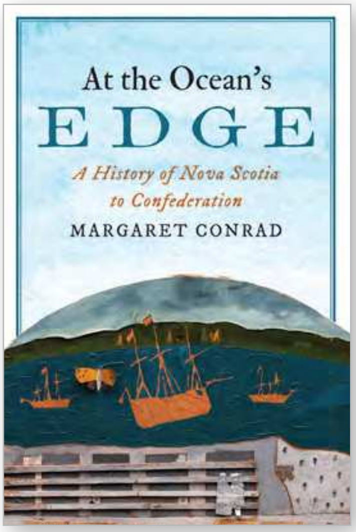
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Left to right: Merritt Boning (Manitoba), Teresa Martin (Northwest Territories), Zoe Elverum (Nunavut), Madison Mobach (Northwest Territories), and Isla Stanford (Alberta) participate in the 2017 Canada's History Youth Forum in Ottawa.

BRITTANY GAWLEY

Our promise to future generations

Reflections on the past and future of Canada's history. *by Janet Walker and Joanna Dawson*

Since its inception, Canada's National History Society has dedicated itself to raising awareness of our country's diverse past.

The society began its work in 1994 when it took responsibility for publishing the Hudson's Bay Company's nearly seventy-five-year-old magazine, *The Beaver*. Pledging to "promote interest in and knowledge of Canadian history," the fledgling history society soon began to expand its horizons.

In 1994 Governor General Roméo LeBlanc, a former teacher, offered to work with the history society to create the Governor General's History Awards, a national recognition program for teachers of Canadian history. Since then, more than two hundred educators have been recognized with Governor General's History Awards, and the awards program has expanded to include academics, museums, community groups, popular-media storytellers, and more.

Over the years, Canada's History has developed a network of award-winning teachers, academics, and others who help us to develop programs that promote research, critical thinking, and multiple perspectives. The awards program also encourages conversation and dialogue among history organizations and history enthusiasts across Canada.

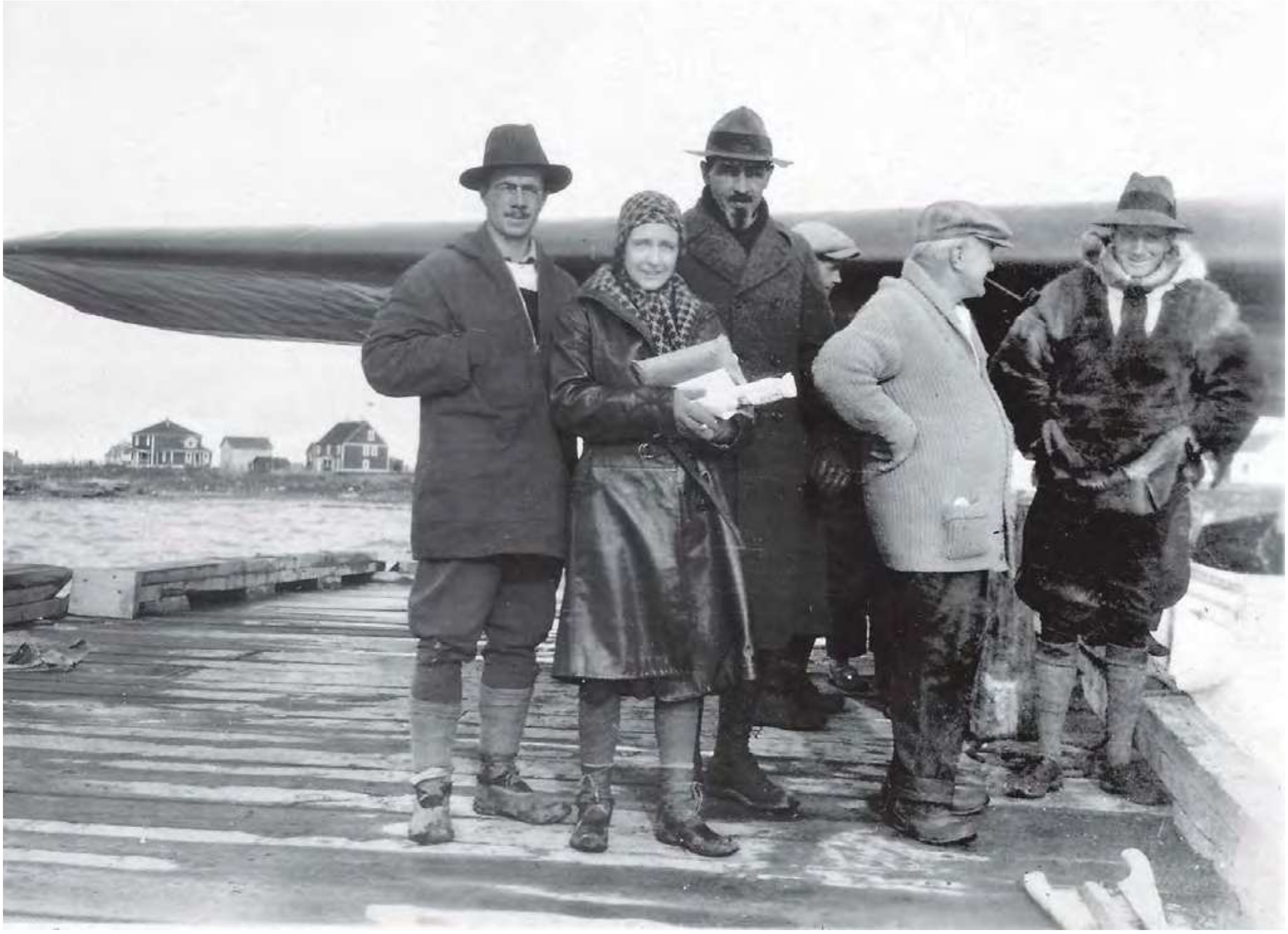
Working together, we have accomplished much. Yet new challenges lie ahead. As Canadians, we must continually revisit the past and acknowledge mistakes and missteps. We must commit to engagement with diverse communities, seek out new storytellers and stories, and understand and accept that the problems of today are rooted in history. Collaboration is crucial if we are going to successfully learn from and share histories that are inclusive, truthful, rich with context, and reflective of the lives of all Canadians.

It's a tall order, and we can't do it alone. We return once again to the teachers — and to their students, who are leaders in their own right. Our collective journey as a country is brought to light in part by the questions of our youngest citizens — and by the teachers who compel these leaders of tomorrow to exercise curiosity and to seek evidence that guides critical thinking.

As Canadians everywhere embark on the next steps of a continuing journey, Canada's History Society will be there to listen and to adapt, so that we remain relevant for future generations. The society is committed to dedicating its robust platform to amplifying the voices of all, and to sharing the stories that for too long have been pushed to the margins.

Facing the past is not always easy. As we mark our twenty-sixth year as an organization, Canada's History Society is reflecting on its own history. We know that the legacy of *The Beaver* is complicated, sometimes even problematic. However, we also know that within the pages of the magazine there is great potential to encourage new questions and perspectives in sharing history with future generations. We invite you to please visit CanadasHistory.ca/TeachingBeaver100 to explore our teaching resources and to engage with the magazine as a rich, primary resource.

Asking challenging and sometimes difficult questions is key to achieving a more complete understanding of the past. Canada's History Society is inspired to connect and to collaborate with all readers, learners, and leaders, knowing that the questions raised and challenges we confront together as a country will ignite an honest dialogue and lead to a more inclusive version of Canadian history.



Adventurous spirit

In 1930, Ottawa newlyweds Do (Dorothy) and Evan Gill spent the summer at Pine Point on the south shore of Great Slave Lake in the Northwest Territories. Evan, a mining engineer, went ahead and wrote to Do about her travel itinerary: train trip to Edmonton and then to Waterways (now a neighbourhood of Fort McMurray, Alberta), where she would catch a boat down the Athabasca and Slave rivers to Fitzgerald, then continue by car to Fort Smith, just on the N.W.T. side of the Alberta border.

"Ask for Mrs. McDougall at Fort Smith," Evan wrote to Do. "She is the wife of the resident governor of the N.W.T. and will be informed of your approach by me. I may be able to meet you at Smith. If not proceed by another Hudson Bay boat to Resolution where I will meet you."

He provided a suggested list of "Kamp Klothing" but added, in his usual deadpan way: "It is very hard for me to advise in this because I have never really taken a wife to the bush before." Among the clothes she packed, the twenty-two-year-old Do sensibly brought overalls (which were not on Evan's list).

Evan and Do are at the left of this photograph of a group of people standing beside an airplane at Pine Point. The couple left the North in the fall, Do already pregnant with her first child. Evan left the mining business because of the Depression and, after a series of jobs and wartime service, ended up in the diplomatic corps. In coping with the challenges of multiple moves and overseas postings, Do brought the same intrepid spirit that took her to the North.

Submitted by Gillian O'Reilly of Toronto, the granddaughter of Do and Evan Gill.

Do you have a black-and-white or colour photograph that captures a moment, important or ordinary, in Canada's history? If so, have it copied (please don't send priceless originals) and mail it to Album, c/o Canada's History, Bryce Hall, Main Floor, 515 Portage Avenue, Winnipeg, MB R3B 2E9. Or email your photo to album@CanadasHistory.ca. Please provide a brief description of the photo, including its date and location, details about people appearing in the photograph, and further information about the event or situation illustrated. Photos may be adjusted for presentation in the magazine.

CELEBRATE CANADA'S HISTORY SOCIETY'S 100TH ANNIVERSARY WITH RAIL TRAVEL TOURS

TRAVEL CANADA BY RAIL TO THE ATLANTIC, PACIFIC OR ARCTIC

BOOK NOW *TO GET THIS YEAR'S RATE FOR TRAVEL IN 2021*
THE ***FIRST 5 BOOKINGS*** *ON EACH TOUR WILL RECEIVE A* ***SPECIAL GIFT***

Heritage of Halifax and the sinking of the RMS Titanic

Wednesday April 14 to Monday April 19, 2021

(First 10 bookings will get a harbour-view room at our Halifax hotel)

Roundtrip from Toronto or Ottawa, experience scenic rail journeys through Canada's Atlantic region on the anniversary of the loss of the *Titanic* and its links to Halifax. This 6-day, 5-night tour features rail trips to and from Montreal/Halifax and sleeping car accommodations on VIA Rail's *THE OCEAN* including meals in the diner car and views from the dome car. Enjoy a 3-night stay in Halifax and visit attractions such as the Maritime Museum of the Atlantic, Province House, Halifax Citadel, talks on site of both the Halifax Explosion and Fairview Lawn Cemetery with author Blair Beed, St Paul's Church and the Grand Parade, plus other experiences. Package also features local seafood meals, such as a lobster dinner, Pier 21 visit, the Alexander Keith Heritage brewery tour, transfers, tour director, detailed tour info kit and more.

Train Cabin(s) - $2,595.00 (Per Person Double Occupancy)
Single supplement add $500.00. FINAL PAYMENT DEADLINE FEBRUARY 26, 2021

Across Canada & Mountains in the Spring

Featuring two of the most scenic rail journeys in Canada

Wednesday June 9 to Tuesday June 22, 2021

Roundtrip from Toronto to Northern BC's Pacific Coast, this comprehensive tour features two of VIA Rail's most iconic trains! This 14-day 13-night package allows you to experience the heritage, size and scenery of the country including the Canadian Shield, Prairies, Rocky and Coastal Mountains. Travel on the *Canadian* to enjoy the domed observation areas, lounges and meals, prepared by VIA's chefs, in the dining car, plus sleeping car accommodations. Then travel the *Jasper–Prince Rupert* all daylight train in the Panorama Dome enjoying the views of both the Rocky and Coastal Mountains, Bulkley Canyon, Fraser and Skeena Rivers, quadruple Kitselas Tunnels and more. Includes 3 nights hotel stays in Jasper, 2 nights each in Prince George & Prince Rupert, visits to Jasper Skytram, Columbia Icefields, North Pacific Cannery Historic Site, Cow's Bay shopping district, Museum of Northern BC, Winnipeg Railway Museum, and additional exclusive heritage experiences.

Train Section/Berth(s) - $5,895.00 - Train Cabin(s) - $7,495.00 (Per Person Double Occupancy)
Single rate in a Train Cabin-1 add $800.00. FINAL PAYMENT DEADLINE APRIL 23, 2021

Canada Day in Churchill

Enjoying the arrival of the Belugas and Celebrate Manitoba's 150th

Tuesday June 29 to Monday July 5, 2021

Roundtrip from Winnipeg to celebrate Canada Day in Churchill and Manitoba's 150th anniversary of joining Confederation. This 7-day, 6-night tour features sleeping car accommodations on VIA Rail's *Winnipeg to Churchill* train, meals in the diner car and views from the dome car, 3 days and 2 nights hotel stay in Churchill, town and Hudson Bay shoreline tours, beluga whale watching, Parks Canada Interpretive Centre (located in Churchill's restored train station) presentation, the Itsanitaq Museum's renowned collection of Inuit art, Cape Merry Historic Site, Canada Day in Churchill and additional experiences. Package includes hotel stays in Churchill, rail trips, transfers, heritage attractions and presentations, most meals, tour director, detailed tour info kit and more.

Train Section/Berth(s) - $2,995.00 - Train Cabin(s) from - $3,595.00 (Per Person Double Occupancy)
Single supplement in a Train Cabin-1 add $500.00. FINAL PAYMENT DEADLINE MAY 14, 2021

CANADA'S
HISTORY

Suggested pre- and post-tour nights at hotels usually located close to the train stations can be booked for you depending on availability. Prices shown do not include applicable taxes.

More details on the above and our popular fall trip to Northern Ontario at CanadasHistory.ca/travel. To book your space or more details call RAIL TRAVEL TOURS toll free at 1-866-704-3528

CELEBRATE

350

Join us on the second day of each month as we commemorate the founding of Hudson's Bay Company on May 2, 1670, with re-released Hudson's Bay Point Blanket colourways from our past.

THE CAMEL HUDSON'S BAY POINT BLANKET

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